

MIXED MEDIA 7

PD Book Reviews of 1923

STELLA DALLAS, by Olive Higgins Prouty. Houghton Mifflin Company. This book is the apotheosis of motherhood. I have heard very strong doubts expressed as to the possible existence of such a character as Stella Dallas, a coarse woman keyed to such fine issues. But it is noticeable that these unbelievers were not among the mothers. They will never find it hard to credit this strange, poignant history of Stella Dallas and her lovely, flower-like little daughter. This is the story of a great love—not the love of man and woman, nor of comrade for comrade. It is the absorbing love of a crude, ignorant, uncouth mother, a woman lacking in even the most rudimentary instincts of good taste, who yet rises to the supreme in self-sacrifice. Convinced that she is an unsurmountable obstacle in her daughter's path, she effaces herself, though in doing so she is obliged to part with what is dearer to her than life itself, the love and respect of that daughter. This was her only treasure—life had cruelly denied her almost every other good gift. A mother-daughter story of ineffable beauty! I suppose you will smile, but I have placed this story of Stella Dallas in my mind alongside my girlhood's lovable memories of Madame de Sevigne's wonderful letters to the daughter she so adored, and of Madame Le Brim's joyous portraits of herself and her beautiful little Brunette.

Molly W. Pearson.

Social Progress, Volumes 6-7

1923

These are from the literary review roundup periodical **BOOK REVIEW DIGEST** (found on HathiTrust) from 1923:

“

HUXLEY, ALDO US LEONARD. **Antic hay**.

350p \$2 Doran

23-17924

The title of the book is explained by a couplet of Marlowe found on the title page:

“My men like satyrs grazing on the lawn,
Shall with their goat feet dance the antic hay.”

With the opening chapter the dance begins when Theodore Gumbriel, Jr., Oxford tutor, wearied of his daily round, decided to taste life and become the “Complete Man.” A cross the pages of the book, Gumbriel and his fellow

satyrs dance from one adventure into another and since there is no lack of women companions, the effect of the whole is that of some bacchanalian revel at which the author is an amused onlooker. Satirist or caricaturist—one hardly knows in which category to place him—he seems to describe life as he sees it. The adventures, told with an amazing frankness, of Gumbriel and Mrs Viveash, Lypiatt and Coleman, Rosie and the Cossack are the very last word in freedom and self-expression.

“He is the creator-god of a beautiful new world which is wholly and peculiarly his own and which he peoples with antic folk whose adventures, always keenly intelligent and sparkling with wit, are eloquently and continually amusing.” Howard Weeks

+ Detroit News p23 D 9 '23 400w

Antic Hay has the literary delights of the intelligence questionnaire, characters who don't talk in conversations but in charades, with satire japing sophistication as well as the more obvious targets, engaging naughtiness narrated for its own sake, rising and falling in broad comedy and in episodes deliciously strange and tender.” Kurt Daniels

New Repub 37:71 D 12 '23 1450w

Book Review Digest 1923

“Mr. Huxley has had experience of every good thing that civilised society has to offer, and he has not a good word to say for it. He is on the way to become the complete misanthrope: he revels in his own disgust. He has tried all the pleasures, enjoys none of them, and cannot bear that others should. His distaste for life resembles at moments that of a Falsetto in face of a Casanova. This new intensity of emotion gives, a new savour to , the wit which is, after all, what we read Mr. Huxley for. But if, as I think, Antic Hay is more entertaining than any novel that has appeared this year in England. I also feel, somehow that Mr. Huxley is capable of writing a book a lot more entertaining than Antic Hay.” Raymond Mortimer

i – New statesman 22:146 N 10 '23 1000w

HURST, FANNIE. **Lummox.**

329p \$2 Harper

23-13730

Bertha, huge of body and white of skin, half Swede, half Slav, was born somewhere on the waterfront of New York. Silent and brooding, she was the receptacle of inherited memories of her mixed ancestry. Altho inarticulate she gave the impression of strength that was more than physical, and many there were who drew from it. Her life was spent in hard labor. sometimes as domestic servant, sometimes as day worker. Once a young poet, son of an employer, sensed the drama of the unconscious in this uncouth body and the result was a single book of inspired verse for an otherwise mediocre talent and for Bertha a son in the flesh. More silent now than ever and more lonely—her baby signed away to rich foster-parents—Bertha stumbled thru life and stumbled at last, when middle age had made her less sought after as a worker, upon a family of neglected, motherless children.

“‘Lummox’ is an arresting and powerful portrait. In some ways it is a brutal piece of work. Yet it has passages of great beauty. This is to a certain extent a new style of Miss Hurst's. It is occasionally awkward, occasionally poetic, occasionally downright funny. The book's great fault is one which Miss Hurst shares with Sherwood Anderson (of whom this novel somehow constantly reminds me): there is practically no humor in it.” J. F.

-- -- Bookm 58:320 N '23 240w

“It would not be fair to leave this novel without some mention of the beautiful way in which it is written. Just as Bertha symbolizes the earth itself in her strength and kindness and inscrutability, so the entire book seems to move to vast, unheard but clearly sensed, rhythms. There is a force and a swing to it which moves the reader profoundly. Far more nearly than in anything else she has written has. Fannie Hurst expressed her true strength in this novel.”

Boston Transcript p5 O 27 '23 1350w

“Miss Hurst has a style that might bite unless it were held in leash. She knew that it was the only means to employ for the telling of her strange tale. She never overdoes that marconigraphic method. A slash here, a slash there, and we have a perfect, picture. Vivid as lightning—and as terrifying.”, C: H. Towne + Int Bk R. p42 O 23 2100w

PROUTY, OLIVE (HIGGINS) (MRS LEWIS 1. PROUTY). **Stella Dallas**. 304p \$2 Houghton 23-8060

After his father commits suicide, Stephen Dallas leaves home and seeks solitude in a little mill-town. There he meets Stella, the daughter of a mill-hand. More out of a longing for companionship than from love he marries her. The story shows the effect this marriage had upon their lovely child, Laurel. Stephen, a man of great refinement, soon realizes that he cannot tolerate his wife's crudities. Her senseless flirtation with a riding-master exhausts his patience and he leaves her. Laurel lives in shabby gentility with her mother eleven months of the year, and in a cultured atmosphere with her father the other month. It is only when Stella understands how she is hindering Laurel's career that she makes a supreme sacrifice—giving her husband his freedom that he may marry the woman who should have been his wife. Stella herself marries the riding-master whom she loathes, in order to force Laurel to leave her and seek the advantages her father's home offers.

Booklist 19:320 J1 '23

“One does not have the good fortune to encounter many times in a season so sound a novel as Mrs Prouty's "Stella Dallas." . It has a simple but deeply moving, narrative. It portrays several characters with an understanding and sympathy that is so human that we seem to have walked their path with them. Mrs. Prouty's use of words is delicate and so unforced that one used to analysis, held entirely by what she says, never stops to enquire how

she says it. Her subject is conceived with that surety and understanding which in literature makes beauty." S. L. C.

+ Boston Transcript p4 My 9 '23 1450w

Cleveland p50 J1 '23

“‘Stella Dallas’ as a novel, like Stella Dallas herself, is filled with contradictory qualities. It is sometimes hard to disentangle the faults from the virtues. The book has both—more virtues, we should say, than faults. At times it is conventional, but there are other times when it touches real tragedy and touches it with unerring skill.”

+ – Lit R p819 J1 7 '23 330w

“There can be no question that Olive Higgins Prouty has conceived one of the most entertaining, excellently sustained and consistently developed novels of the season.”

N Y Times p14 Ap 22 °23 850w

“The ending is a trifle sentimental, but this does not detract from the strength and beauty of ‘Stella Dallas’ as a whole.” M. A. Murphy

+ — N Y Tribune p26 My 13 '23 1100w

“Mrs. Prouty has triumphed with her ‘Stella Dallas.’ She has revealed a rich and deep understanding of human weaknesses and shortcomings. All defects and blemishes in the telling must be sublimated in her triumphant glorification of the mother.” Ruth Snyder

+ Y World p8e Ap 22 '23 600w

Spec 131:430 S 20 °23 20w

Springf'd Republican p7a My 6'23 300w

The Times [London] Lit Sup p574 Ag

30 °23 240w

wis Lib Bul 19:161 Je '23

PRYDE, ANTHONY, pseud. (AGNES RUSSELL-week Es), and WEEKES. Rose. KIRK-

PATRICK. **City of lilies.** 332p \$2 McBride
23 11517

This romance of an imaginary state and an imaginary prince belongs to the order, of the "Prisoner of Zenda" and "Graustark." The scene is the duchy of Neuberg and the time not so very long ago. Neuberg under the rule of the unhappy Prince Heinrich is, on the brink of revolution. The story unfolds the palace in-

trigues and plots, the growth of the revolution under the mysterious Valentin, with beautiful women playing their accustomed parts.

"The City of Lilies' is a genuine melodrama in novel form and is to be recommended to all who delight in unabashed Ruritanian romance. Those who despise honest melodrama had better pass it by. The loss is theirs."

+ Boston Transcript p8 J1 18 '23 210w

Cleveland p43 Je '23

"Written with a good deal of intelligence.

Moreover, the writer is convincing. He may not know any more about Central Europe than his average reader, but he manages to give the impression that he knows it thoroughly and is describing it with accuracy."

+ Lit R p835 J1 14 '23 300w

"It maintains a brisk, tempo and carries its sundry intrigues forward at , the requisite pace. Moreover, it has caught, in the telling a definite glow of its own. It achieves something like a tour de force in making many of the conventional puppets of 'rama live and move and have an actual being."

h II: NY Times p17 Je 24 '23 840w

viewed by Leo Markun

Re N Y 'ri'n: p23 J1 22 '23 400w

"It grows more and more tense and exciting as it develops, and it quite fully answers the main requisite for books of this type in that it keeps the reader in suspense and is ingenious and novel in the working out of the final happy

*"Satlook 134:641 Ag 22 '23 150w

FITZGERALD, FRANCIS SCOTT KEY.

The Vegetable: or From president to postman. 145p

\$1.50 Scribner

812 23-8175

"The Vegetable' is a satire on the current form of democracy where all men, because they are, created free and equal, seek to push ahead, and, if possible, to become president, instead of holding down the jobs they are really fitted for , Jerry Frost was such a man. He was a 800d egg' and had it in him to be a good postman; an excellent servant of the public in a humble capacity. But he was made president and conducted the affairs of the nation with

the intelligence that God had allotted him to use as a postman.”—Springf'd Republican
Boston Transcript på Je 27 '23 300w

"His failure to be guided by this principle Weakens Mr. Fitzgerald when he attempts a satirical comedy in 'The vegetable.' The opportunity for an a droit thrust was in his grasp, but it is evident that the author rather Tióðks down upon the dramatic form in which he has chosen to work. He patronizes it, and he patronizes the reader the moment he feels that the scene is becoming the least bit credible. As a consequence, the characters have about as much vitality as wax figures; his comedy becomes a comic strip, and the irony vanishes in thin air." L. B.

— Freeman 7:430 J1 11 "23 150w

"When I accuse Mr. Fitzgerald of vulgarity in 'The Vegetable' I do not mean merely that it is written about vulgar people and that their language and idiom and environment are vulgar. I mean that the conception, treatment, and technique are distinctly cheap. I mean that the play is devoid of ideas and beauty; that it lacks sincerity, simplicity, and intellectual ruggedness." J. F. Carter, jr.

— Lit R p782 Je 23 '23 500w

“According to rumor, several Broadway producers saw this play in manuscript form and turned their managerial thumbs down. But in book form 'The Vegetable' makes merry reading.”

+ N Y Times p17 My 13 '23 700w

Reviewed by E. W. Osborn

ARLEN, MICHAEL, pseud. See Kuyumjian, D.
ARMSTRONG, HAROLD. HUNTER (HENRY G. AL KMAN, pseud.). **Red-blood.** 479p \$2
Harper
23-12450

The dominant trait in Wellington Dennison McNicol was his will to power, spurred on by the taint of illegitimacy. Born in a small Canadian village and having achieved a medical education by dint of his mother's small

savings and self-denials, he resolves to marry the richest and prettiest girl in town and to become a great man. His partial success with both resolutions is recorded in the story. He does not marry Jenny Gough but her weaker reflection, her sister Lessie. His road to eminence is an arduous one. Achieving great riches after years of struggle, without the greatness that he craves, he goes into politics. There too after a term as mayor of the city of Detroit, his star of greatness wanes. His domestic life is without glamor and his children are a disappointment to him. His end is a lonely and pathetic one. This mixture of failure and success is shown to grow out of a duality in his nature. Underneath his ruthless selfishness is the softer strain of the sentimental Celt. Puritanical ideals, intrinsic honesty, something soft deep down, contradicting the hardness of his actions, interfere with the ultimate goal of his ambitions.

"It reminds one of Dreiser and of Sinclair Lewis. Not so well written as "Babbitt," not so largely conceived as "The Financier," the book yet represents solid achievement in American fiction writing." J. F.

+ — Bookm 58:321 N '23 220 w

"A remarkably well written bit of fictitious biography. Of an interesting character in a changeful period Mr. Armstrong has made an absorbing story." S. L. R.

+ Boston Transcript p4 S 15 '23 550w

Reviewed by H. W. Boynton

Ind 1.11:172 O 13 '23 1100w

"Mr. Armstrong's picture is so harsh that some strokes suggest caricature. As a consequence, the novel lacks integration." Allan Nevins

— — Lit R p 279 N 24 '23 650w

CROY, HOMER.

368p \$2 Harper

West of the water tower.

23-7983

Junction City, Missouri, is the scene of this small town story. Guy Plummer, the preacher's

son, and Bee Chew, daughter of the local magnate, are high school lovers, who snatch at their happiness prematurely and in all innocence, as the author would have us believe. To one misadventure Guy adds another, the theft of two hundred dollars to send Bee to Chicago without her father's knowledge. She comes back with her child and odium settles upon Guy. Then his theft is discovered and he is sent to jail. He comes back when his term is up but only inferior work is open to him. When Junction City needs a man to represent it before the commissioners for an automobile highway, Guy's reputation as a boy orator proves his opportunity and the story closes with a chance for him to make good and to rejoin Beo. Thru out, the most moving figure of the story is Guy's father upon whom his son's disgrace falls most heavily but whose integrity and faith endure.

"As for the style, it is that curiously dry and unilluminated method of reporting that passes for fine writing under the name of modern realism. There is no memorable line. There is no face raised to beauty. There is no great description because there is no penetration beneath the surface of things." J. F.

— -- Bookm 57:658 Ag '23 220w

Boston Transcript p4 My 5 '23 1000w

Cleveland p12 Je '23

"The book has no style, apart from the manner of thought of the characters. . It has no attempt at cleverness or satire, and no, brilliance of phrase. It does not connive at situations. It wrings no crass melodrama from its story, which has been the basis of many melodramas. Its orange-colored binding does not blong to it. The jacket should have been gray the gray shadow of the water tower that loomed over the town."

— Int Bk R p 60 Je '23 220w

"The book reaches the right climax without the help of artifice. It might be better written. though it is well constructed and correct in style: it might gain some of its effects with more subtlety. Ilut as a character study and a study of a community it has highly unusual merit." Allan Nevins

| – Lit R p^{oo} My 5 '23 1200w

“The end of the novel has the earmarks,
from the inner glow of Guy to the external
blare of brass trumpets, of a Cohanesque cli-
max to a simple and moving tragedy of life.

J: W. Crawford

Nation 116:660 Je 6 '23 270w

“The story starts under its own power. Ex-
pectation runs high. But the engine begins
to miss and pound. The wheels turn more
slowly. The author is no longer steering but
pushing from behind. It is obviously a trial
trip, and at least we get back to the starting
point.”

– New Repub 36:188 O 10 '23 60w

“Whatever faults the book has are of a minor
sort. The author has written an American
novel to be proud of.”

+ N Y Times p11 Ap 22 '23 1200w

“This author had done the amazing thing, and
he had done it superbly. Not once had he
funked a fence or dodged round a hurdle. My
hat is off to him for facing all the consequences
Junction City had to give. . . . Many years ago,
at least thirty, we had “The Story of a Coun-
try Town,” by E. W. Howe, a big story of a
little town that caused a sensation in its day.
In my own opinion nothing so good, of its par-
ticular genre, has come between Mr Howe's
story and this.” H. L. Wilson

N Y Tribune p17 Ap 22 '23 2750w

“About the novel there are touches of Main
Street, but not of a Main Street known to
Sinclair Lewis. Sentimentally this author is
miles removed from the sphere of the common-
place as it is contemplated by Mr. Lewis. ... He
is actuated rather by love of his people than
by the intention merely, of putting them, on
exhibition. . . . 'West of the Water Tower' is
a crude, an amateurish, a realistic and a truly
likable piece of work.” E. W. Osborn

+ – N Y world p8e Ap 22 '23 550w

“It is photographic rather than analytical, a
manner best suited, perhaps, to the material-
ism, pseudo-culture, narrowness, pettiness, vul-
gar boasting' and superior social morality of
American “Main streets.” It strikes one, how-
ever, that the author has lived close to the
people, conditions and society he portrays, for

this is no second-hand picture; it is dramatically real.” -

-- Springfield Republican p7a My 13 '23

600w

19:161 Je '23

GOGOL, NIKOLAI VASILEVICH. **The overcoat, and other stories.** (Collected works

tr. By Constance Garnett) 262p \$2 Knopf 17s

6d Chatto & W.]

23-15823

The rise of the Russian realistic school of fiction is generally ascribed to the title-story of this collection, written when Gogol was in his early twenties. “We all,” wrote Dostoevsky, “come out from under Gogol's ‘Overcoat.’ ” The overcoat belonged to Akaky Akakyevitch, a poor government clerk whom it had cost a good part of his yearly salary and untold privations to buy. He had owned it but, a day, when it was stolen from him, and within a few days more he had died from exposure. His ghost haunted the neighborhood that had known him and stripped overcoats from the shoulders of passers-by. That is all. But there is infinite pathos and richness of imagination in the telling. Contents: The overcoat: The ... carriage; The Nevsky prospect; A madman's diary; The prisoner; The nose; The portrait.

Boston Transcript p5 Ja 5 '24 330w

Reviewed by J. M. Murry

-- Int Bk R p110 Ja '24 2150w

“His gusto, his command of the vis comica, his richness of characterization and his intⁿ power to tell a story give him high rank. The reader rides along on his prose with the deepest enjoyment.”

IN Y Times p0 N 11 23 540w

“Almost everything in Mrs. Garnett's new ‘gl: lection of Gogol's short stories is excellent. The Overcoat itself and ‘The Nevsky Prospect’ h^olye the largest air, the easiest and surest quality of greatness.” Gerald Gould

i. sat R 136:310 s 15 '23 320w

“Gogol's types are immortal., because he was a great psychologist, who made a deep study of the hearts and minds of the average, humble people. He was a realist and, at the same

time, one of the most lyrical writers whose brilliant, rich and picturesque prose sounds sometimes like poetry." C. Nabokoff

i spec 31:514 O 13 '23 900w

"Over and over again, in reading "The QY°r-coat we come upon sentences and, par°graphs in which we feel. as it were, a new life stirring, the birth of a new sensitiveness to human ex-°rience. The range of man's responsiveness is !° definitely extended."

-i. The Times [London] Lit Sup p585 S

6 '23 1850w

GOLDBERG, ISAAC. **Drama of transition:** "*" .

(iv. T°d T°xotic playcraft. 487p \$5 Stewart Kidd

792 Dramatic criticism 23-2060

The author uses the term transition, to indicate a period marked by a comparative lull in creative activity, by a decline from high achievements, by restlessness, experiment and eager groping. After an introductory chapter on " contemporary dramatic criticism the book d'als with the leading transition authors of Spain, Italy. South America. France, Germany. Russia and the United States, with a minimum of biography, where necessary, a more or less F°ll i?s°iption of the contents of plays and his own °ritical evaluations as well, as , the opinions of foreign crities. Considerable attention is given to the Yiddish drama, to the monodrama of the Russian Evr°inov, the ex°, pressionists of Germany and to Eugene O'Neill and Susan Glaspell. Index.

... The Drama of Transition' gives ample proof of painstaking ° catholicity of taste and a probin; insight, quite rare among American critics. The book is ° well docum°ntéâ; it is richly and organically, informative, almost every page, will give the reader pause because the author, essays, as documentary critics rarely do, fresh re-appraisals of singie plays and long standing aesthetic ten-°ts and specific judgments that c°ntr° around the dramatists on the table. . . Mr. Goldberg, in my view, possesses at least one in escapable shortcoming as practical critic of the theatre:

GOLDBERG, ISAAC –Continued

he discourses, and wisely at that, about plays he has never seen in actual production." Pierre Loving

+ — Lit R p 463 F 17 '23 880w

"Dr. Goldberg has written a treatise on a passing phase of intellectual effort that deserves to take its place as a textbook with all students of the drama."

+ N Y Times p5 Ja 21 '23 4000w

"Catalogues, jibes and classifies the youthful element in the theatre with a light-handed seriousness that makes a colossal work good reading. Dr. Goldberg thumbs the drama of the world with no ordinary Cook's tourist insight. He translates from the Latin-American group (Argentina, Brazil, &c.) in order to discuss them with English-speaking readers. Spanish. French, Yiddish and German expressionists fall into his clutches. He has an illuminating chapter on the 'Teatro Grottesco' of the Italian school. . . 'The Drama of Transition' is hereby recommended as indispensable to the modern student of the drama." L. S.

+ N Y World p7 e F 11 '23 420 w

GOLDING, LOUIS. **Prophet and fool; a collection of poems.** 121p \$2.50 Dutton

821 23-10039

A poet's revolt against war and his hatred of all its aspects is expressed in the first group of poems, Sorrows of war. This is followed by Prophet and fool, and by a group of nature lyrics, Shepherd singing ragtime.

"Possessing duofold talent—for he writes with a torch of fire in one hand an airy goose quill in the other—Mr. Golding is neither prophet nor fool, but a good poet."

+ Lit R p300 Ag 11 '23 280w

"Louis Golding shows himself a lover of nature, and his lyrics have a peculiar haunting quality which is very individualistic. This is his first volume, and it possesses a distinction not always to be found in first volumes." P. A. Hutchison

+ N Y Times p7 My 13 23 400w

"The true note of genius is there. Mr. Golding has lucidity and passion."

+ Sat R 136:249 S 1 '23 220w

“Mr Golding's poems have certain merits, such as sincerity and the much-vaunted imagist virtue of colorful description. But there are evidences of strain, of forcing, that betray the too determinedly self-conscious writer.”

— + Springf'd Republican p7a Je 3 '23 250w

GOLDMAN, EMMA.

My disillusionment in Russia. 242p \$2 Doubleday

947 Bolshevism—Russia. Russia—Politics and government 23-17761

For months before she was deported from America Emma Goldman had been preaching the Russian revolution. She went to Russia expecting to find a new-born country and hoping to work in its reconstruction. After two years of disillusionment she writes a sweeping indictment of the Communist government in Russia. She found no evidence of benefits received either by the workers or the peasants from the Bolshevik regime, and she denounces their betrayal of the Russian revolution. The revolutionary faith of the people, in her opinion, has been broken and their spirit of solidarity crushed.

“If you are a radical this book will strip you of a few of your illusions about the Soviets. And if you are one of those old-fashioned persons who think the United States is about the best place to live in that the world knows, and who wants a chance to play the game here without any major alterations in the organization of our civilization, it will make you angry, °dihat's a good day's work for any book.”

+ – Boston Transcript p8 D 5

“The book is pretty good reading. Put the story of disillusionment, per se, is usually of more interest to the teller than to any one else, '23 520 w

and the cold-blooded obvious logic of the case is apt to be that illusions are risky things in the first place.” M. W. H.

- — Survey 51:354 D 15 '23 70w
-

GIRAUDOUX, JEAN. **My friend from Li Ol-**
Sin; tr. by Louise Collier Willcox. 35; §:

Harper
23-9536

. The story—a succession of brilliant whimsical reflections and fantastic in° around a slender plot—is an extravaganza which ch.°teriz°s and satirizes the Germans and °n-l°?es them disadvantageously with the French. The plot is founded on a case of total amnesia. à, writer, believing his poet-friend Forestier killed in the War, is repeatedly surprised to find passages which he knows to be plagiarisms from the works of his friend in COntributions to the Frankfurter Zeitung. He jeerns that they S°me from , the pen of a German. living in Munich under the name of Siegfried Kleist, who had been picked up on the battlefield at the point of death and had awakened to con.°ness with complete loss of memory. The Writer, goes, to Munich and identifies f°iáist als° Forestier. Reeduced as a German, he has, In every particular, taken on the characteris-l°s, of a German. Later, as his past reviv°s on his own soil, he becomes French again.”

Booklist 20:21 O '23

"Has many passages of beauty and insight
- - **s, *s-, - . * * sight

°ut is too, allusive for the reader °ver;"|
European literature and affairs.”

+ – Cleveland p50 J1 '23

Freeman 7:551 Ag 15 '23 150w

on." plot is a highly entertaining and unusual
+ Lit R p74 S 22 '23 330 w

“By dint of the gift of seeing surprising analogies he scatters wit all over the place. °medies in a sentence, farces five words long. Here extravaganza is concise, intellect is gay, *onsense is brilliantly critical, the highest high spirits have a strong taste of clear mind. I have read M. Giraudoux twice, once in French a few months ago, just now in Mrs. Willcox's Superb translation.”

New Repub 35:129 Je 27 '23 250w

“What ever he has done to clarify that process so dear to the French, a political and social question, is far overshadowed by his achievement in giving to the present our own

present, not only the all but blinding radiance and inn mediacy which it possesses, but something of the illusion of the grotesque and the deliciously fantastic which is customarily relegated to the land of far away and long ago. He fairly scintillates with epigrams and paradoxes.”

+ N Y Times p17 Je 10 '23 420w

“He is bright to the point of brilliance. He writes with nervous alertness as if innages culled from an extremely varied and rich experience popped into his head capriciously.”

Burton Rascoe

+ N Y Tribune p20 Jl 8 '23 620w

“The means by which ‘Herr von Kleist,’ the shell-shocked, was turned back again into the M. Forestier that he had been originally are ingenious enough. Eut the story between the covers of this book does not hurry past the intervening stages. There is a musement on every page.” J. L. H.

+ N Y world p19 Jl 15 '23 500w

Springf'd Republican p7a O 28 '23 170w

G|RAUDOUX, JEAN. **Suzanne and the**

Pacific; tr. by . Ben Ray Redman. 286p \$2

Putnam

23-4142

Suzanne, a well educated French girl, starts out on her voyage round the world, a prize she has won from a newspaper for the best maxim on boredom. Her ship is wrecked and she is cast upon a group of islands in the South seas. She has a lively imagination and in her solitude it has full and subtle play. She writes poetical letters, imaginary ones of course, to her lover and answers them herself. There are some colorful descriptions of the birds and flowers. The dead bodies of German, French and English sailors, washed up by the waves, are the only evidence Suzanne has of the war which begins and ends while she is in exile. Before Suzanne is rescued by a band of English and American scientists she has in her mind entirely remade the islands according to the French plan, even to the concoction of complexion powders from the tropical flora.

Booklist 19:223 Ap '23

“It is a book all sparkle and color, inn mensely witty and high spirited—warm-hearted too. in the Gallic, not the Teutonic, way. Its only fault is that it is unremittingly and almost pitilessly brilliant.” H. W. Boynton

-- Bookm 57:207 Ap '23 350w

“Through and through it is touched with delightful glints of humor which leave just , the suggestion that M. Giraudoux may be laughing at us all the while he is developing his most serious situations." D. L. M.

-- Boston Transcript p10 Mr 24 '23 700w

Cleveland p18 Mr '23

“Suzanne and the Pacific is replete with technical victories. The elements of the plot are introduced with thrills, and the functions of the narrative are operated smoothly, though in an unaccustomed manner. The hook gives a sense of difficulties happily overcome rather than a sense of inevitability produced by the harmonies of the imagination."

— – Dial 74:52?. My '23 200w

“Although this is an a musing story, it can only be thoroughly appreciated by those who can follow the numerous allusions that M. Giraudoux makes to French life. In short. it is not enough for the hook to be translated into English: the reader needs to be translated into French.” L. C. M.

+ – Freeman 7:551 Ag 15 '23 150w

GLASGOW, ELLEN ANDERSON GHOLSON.

Shadowy third, and other stories. 291 p \$2

Doubleday

23-17163

These seven short stories either hover on the edge of or actually enter the realm of the psychic. In two of them a shadowy, third presence, invisible to all save the two other participants in the drama, is in reality the chief actor on whom the whole action depends. Contents: The shadowy third: Dare's gift: The past: Whispering leaves: A point in morals: The difference; Jordan's end.

Reviewed by L. C. Willcox

Bookm 58:573 Ja '24 340W.

“In each of the stories the weird, uncanny manifestations of the spirit would have vivid

convincing actuality.”

+ Greensboro (N.C.) Daily News p10 O

28 '23 200w

“Miss Glasgow's new book is a collection of short stories so interesting that the reader loses no time, after reading the first—which gives the book its title—in going on to the next and the next until he finds himself finishing the seventh and last.”

+ Greensboro (N.C.) Daily News p10 D 16

'23 1100w

“They are extraordinarily fine in construction and in craftsmanship. Algernon Blackwood and Henry James have used the method which makes Miss Glasgow's book so arresting. It is at the same time an entirely individual volume, beautiful in its form, without waste of words, carelessness of phrase, or ill-considered characterization.” Hebecca Lowrie

+ Lit R p256 N 17 '23 480w

“Miss Glasgow accomplishes the transition so smoothly, and blends the natural with the unnatural so skillfully, that her tales lack entirely the self-consciousness and patent artificiality that one invariably associates with the ghost story.”

+ N Y Times p16 O 28 '23 600w

Reviewed by Ruth Snyder

QUINN, ARTHUR HOBSON, ed. **Contemporary**

American plays: edited with an introd upon

recent American drama. 382p \$2.50 Scribner

812 American drama—Collections 23-6739

Contents: Why marry? by J. L. Williams:

The Emperor Jones, by Eugene O'Neill; Nice people, by Rachel Crothers; The hero, by Gilbert Emery; To the ladies! by G. S. Kaufman and Marc Connelly.

“We heartily sympathize with Professor Quinn's ardent desire to turn America's attention to its own dramatic fare. But in the long run nothing will be gained by being so uncritical about it.” W. P. Eaton

— + Bookm 57:640 Ag '23 1100w

“It is quite possible that Professor Quinn has picked out the best specimens of his available material and all of them have valuable theatrical qualities and are superior in general work-

manship to the great majority of their kind.
But, in the bulk, when subjected to the test
of deliberate reading they are not particularly
impressive.” J. R. Towse

— — Lit R p 62 S 22 '23 1200w

N Y Times p5 Ap 8 '23 650w

Pittsburgh Mo Bul 28:302 Je '23

“Although “Contemporary American Plays'
does not include dramas of modernistic flavor,
it is invaluable as an encouraging milestone in
the progress of American dramatic history. It
deals with accomplishment rather than with ex-
periment, and at a time when experiment is
the prime stimulus in the theater as else-
where, these five plays stand out as solid
achievements.”

+ Springf'd Republican p7a J1 22 '23 600w

QUINN, ARTHUR HOBSON. **History of the**
*** American drama**, from the beginning to the
civil war. 486p \$4 Harper

812.09 American drama—History 23-17215

A book based on extensive research and treat-
ing with great thoroughness the evolution of
American drama from its beginnings to the
outbreak of the Civil war. The author has spent
many years in collecting obscure and forgotten
examples of our early drama, studying a com-
paratively barren period for the historical sig-
nificance of its drama rather than for the pur-
pose of dramatic criticism. The more important
plays are analyzed and quoted. To dramatists
of the importance of William Dunlap, James
Nelson Barker, John Howard Payne. Robert
Montgomery Bird, George Henry Boker and
Edwin Boucicault whole chapters are devoted
and plays showing their influence are grouped
about them. There is a forty-page bibliography,
#. a list of American plays from 1665 to 1860.
notex.

Reviewed by Brander Matthews

Int Bk R. p38 N '23 2500w

“It is painstaking and thorough in research,
lucid and logical in arrangement, and sane and
unex travagant in its sense of values. And if it
should appear that this history, though intense-
ly interesting to eager antiquaries, is of com-
paratively little interest to the general reader,

the fault is not in the authorship but in the subject matter; for rarely have the talents of an excellent historian been applied so devotedly to the investigation and exposition of a period that is in itself so barren." Clav ton Hamilton + Lit R p 105 D 29 '23 2750w

"Let it be said of this dull and unimaginative history that it has an enormous value as a record and a starting point for some future historian with an agile and critical mind. Prof. Quinn has neither." L: Weitzenkorn

— — — N Y Vorld p\le D 16 '23 500w

"It is a useful book. A reliable, solid volume to have a round when separate facts are in dispute or in request in what. taken all together, offers a dreary perspective." H. I. Brock

+ N Y Times p 4 D 23 '23 1450w

QUIRK, VIOLET. **Different gods.**

Holt [7s 6d Constable]

329p \$2

23-11705

A love story and a book of lovely spirit. It is distinctly a book of youth, flaming with youth's ideals and with never a hint of compromise to the different gods of coarser folk. Sheila, the heroine, is an orphan—sensitive, imaginative, intensely alive and loving. From the moment of her meeting with Philip Strongitharm he is the one man the world contains for her. Their experience together never loses its purity and radiance even tho Philip is forced to marry and for years endure life with Fanny, to whom he had engaged himself before he met Sheila and who holds him relentlessly to his bargain. The passing years take nothing from the love of Philip and Sheila. The war claims Philip and just when the death of Fanny seems to have removed the insuperable obstacle to happiness, fate interposes one of its little ironies and Philip is reported dead. Then Sheila's bright spirit wavers, but by that happy device of story-tellers her lover is restored to her from the dead.

"Obsessed though it is with emotion, "Different Gods' the first novel of a young English-woman, Violet Quirk, is an interesting tale.

Miss Quirk's writing is of agreeable style and the Sheila on whom she concentrates her plot § an individual and a lovable character." E. A. + — Boston Transcript p2 N 17 '23 350w

Reviewed by H. W. Hoynton

Ind 111:256 N. 24 "23 500w

"It is refreshing to read a book that is free from smugness and intolerance and which shows that after searching the barren fields of self the young novelist is coming back to a juster appraisal of the art of life." J. F. Carter, jr.

+ Lit R p 103 O 6 '23 800w

"A first novel of which criticisms of its anatomy, are forgotten in view of the healthy color in its cheeks." K. L. D.

+ — New Repub 37:26 N 28 '23 70w

"May Sinclair is entirely justified in characterizing 'Different Gods' as a remarkable first novel. Violet Quirk has the powers of observation and insight and she has the gift of words. It may not always be possible to take her lovers quite as seriously as she would have us but her writing is a delight."

+ N Y Times p19 N 11 23 450w

"This book has an unusual quality which any one might discern, even though unable to name it. Its distinction consists in the fact that it is a genuine, spontaneous and outspoken expression of a girl's notion of what life ought to be and hence of what she believes it to be. It is a clear statement of the normal, romantic, nice girl's idea of things as they are. The fact that they are quite otherwise makes no matter.

. . The tale is told in good clear English, no-wise amateurish, but faintly imitative." Isabel Paterson

N Y Tribune pl? O 14 "23 1000w

"Miss Quirk's reach exceeds her grasp. She makes almost every possible mistake. But she has the right spirit. Through it all, there is a light of aspiration and of promise that makes the attempt worth while. Miss Quirk is no imitator: she has her own vision." Gerald Gould

+ — Sat R 135:338 Mr 10 '23 350w

RAINE, WILLIAM MACLEOD. **Ironheart.**

288p \$1.75 Houghton

23-98.59

Captain Thurston K. Hollister, alias Tug had contracted the morphine habit in the field hospital. It dragged him to the bottom and we first meet him as a tramp in a Colorado ranch. He is ordered off and beaten up in the process, when the owner's daughter, Betty Heed, intercedes for him. The girl's faith in him is the turning point in his downward course. After some more proofs of her Jones, trust in him he throws away his dope outfit. takes a job on the irrigation construction works, proves himself an able engineer, finds opportunities to thwart some evil designs against the works and at last, when the dam has been dynamited after all, saves Betty's life from the flood.

Booklist 20:102 D '23

"Those readers who while liking stories of Western adventure are sceptical as to any novelty now being possible in plot or narrative will find something new in 'Iron Heart.'" Strong and appealing, as indeed are all Mr. Raine's novels, with their sympathetic analyses of Far-Western life, there is a peculiar charm about this." F. B.

+ Boston Transcript p2 Je 23 '23 650w

"Mr. Raine's latest novel is not only the best thing he has done, but seems to us by far the host novel of the West since Owen Wister's 'The Virginian.' It is equally well written and more exciting."

-- Lit R p74 S 22 '23 200w

Reviewed by E. W. Osborn

N Y World p19 Je 17 '23 100w

"The volume is better than the average of its type."

Springf'd Republican p7a Ag 19 '23 250w.

"This is a good example of the better class tale of the Far West."

+ The Times [London] Lit Sup p522 S 20 '23 150w

Wis Lib Bul 19:44.4 O '23

RALEIGH, SIR WALTER ALEXANDER.

• **Some authors; a collection of literary essays,**

1896-1916. 332p \$5 Oxford [15s Milford]

824 Literature

A collection of fourteen literary essays contributed to magazines during the period from 1896 to 1916. "He writes with equal gusto of such widely differing types as Boccaccio, Cervantes, and Sir John Harrington. He springs from the Renaissance to the Age of Reason, and discourses on Dryden and "The Pattle of the Books." He comes down to the romantic movement and in three admirable studies penetrates to the very heart of Burns, Blake, and Shelley. He even devotes a few pages to Matthew Arnold."—Lit F.

FORSTER, EDWARD MORGAN.

Celestial omnibus, and other stories. 163p \$2 Knopf

A23-2167

The scene of these fantasies is the realm of the great god Pan and a joyous spirit of paganism runs thru them all. In the first, "The story of a panic" a disagreeable boy at a picnic makes a whistle, the first pipe of which throws the picnickers into a panic, but releases the pent-up spirit of the boy and makes him kin with stars and trees and water. In the title story, a small boy buys a return ticket on the Sunrise and Sunset omnibus and rides into heaven over a bridge of rainbows. Contents: The story of a panic; The other side of the hedge; The celestial omnibus; The other kingdom; The curate's frienel; The road from Colonus.

Booklist 20:53 N. 23

Boston Transcript pA Ag 11 '23

Cleveland p59 S '23

" "Wildly and strangely beautiful," Rebecca West has said of Forster's novels. The phrase applies here. Philosophical subtlety, humor, and fantasy are conlined in the Forster blend. We have rarely so enjoyed a book of tales."

+ Lit R DS3 S 29 23 330 w°

"If there is any antidote for the sluggish poisons of materialism, it is to be found in such writing as this. The possessor of an alert intelligence and an unerring sense of beauty,

Mr. Forster is interested in literature for its quickening values; his work has gaiety and philosophic charm."

+ Nation 117:247 S 5 '23 80w

"Here is a collection of six short stories of a flavor so unusual and delectable that whoever first meets the author in them will surely hasten to read his previous books, to repeat the pleasure afforded by this one."

+ N Y Times p17 Ag 5 '23 650w

Reviewed by Laurence Stallings

+ N World p^e J1 29 '23 190w

720 w

FORSTER, EDWARD MORGAN.

Pharos and

Pharillon. 110p \$1.50 Knopf (5s Hogarth press]

962.1 Alexandria, Egypt 23-11609

In a series of historical sketches Mr Forster recreates some episodes in the life of Alexandria from earliest times till today. Under Pharos, he has grouped a few antique events; under . Pharillon some modern events and personal impressions. "He writes about everything in the unparagoned history of Alexandria which interests him of Pharos the great lighthouse, of the accession to the throne of Ptolemy Epiphanes, of a Jewish deputation to Caligula, of an eighteenth century missionary lady who visited Egypt, of the coming of Spring to the skirts of the Desert or of a fashionable street in the modern Levantine city, , He uses irony, but so delicately you would hardly know it; and behind his scepticism one is just aware of an ardent and almost mystical quality of mind. The last essay is devoted to the poetry of a Greek dweller in modern Alexandria, Mr. C. P. Cavafy." (New Statesman)

"The book, though written with subtlety and wit, is scanty literary fare."

- - - Bookm : N '23 80w

"The varied and colorful history of an ancient city' It sounds like a solemn undertaking. Mr. Forster makes it one of sparkle and delight."

I. W. L.

+ Boston Transcript p5 s 22 '23 950w

reviewed by G. L. Dickinson

Lit F p800 Je 30 23 900w

... . .)

“Pharos and Pharillon—except for one essay which recalls Mr. Lytton Strachey—is wholly peculiar and wholly good. Therefore we conclude that in Alexandria Mr. Forster found his spiritual home.” J. M. Murry

+ New Repub 35:293 Ag 8 '23 1700w

“In ‘Pharos and Pharillon’ Mr. Forster has taken most beguiling themes, and made of them as distinguished a book as this year is likely to produce. An artist of exceptional Syrn pathy, humour, intellect, and individuality. he refuses to be defined. But his classic pudor is infinitely more intriguing than the personal candours of others, and having raked unsuccessfully, though with the intensest enjoyment, his Alexandrian sketches, we wait his next book N^o. impatient and heightened curiosity.” HR. M.

+ New Statesman 21:302 Je 16 '23 1500w

“It is with an art so simple as to seem almost naive that E. M. Forster pictures ancient and modern Alexandria in thirteen short essays.”

+ N Y Times p15 S 2 '23 1800w

“If, as he says, the history of Alexandria is yet to be written, surely he is the man to do it, even if we must thereby renounce a suc-
° to ‘Howard’s End’ and ‘The Room with
al iew.’ ”

+ Spec 130:1089 Je 30 '23 100w

“Mr. Forster is at the centre of his subject, and at the centre of himself.”

+ The Times [London] Lit Sup p365

My 31 '23 1500w

FORT, CHARLES. **New lands**: introd. by Booth Tarkington. 249p \$3 Boni & Liveright 521 Astronomy 23-17622

In this book the author challenges with considerable violence some accepted astronomical theories and present in exchange some hypotheses of his own. These are; first. that the earth neither revolves on its axis nor moves in an orbit but is stationary: second. that the stars, instead of being luminous bodies, are openings in a shell-like revolving composition which surrounds the earth: third, that not

only are the planets much nearer to us than scientists suppose, but that new ones lie close at hand, so near in fact that beings on them have made repeated attempts to communicate with , us, by means of manifestations which simple folk have seen and interpreted as spiritual phenomena.

“An amazingly interesting book, whether Mr. Fort be regarded as a marvel or as a madman.”

Boston Transcript p5 D 26 '23 2SOw

Reviewed by R. H. Wollstein

NY Times p2 N 25 '23 500w

Reviewed hv Will Cuppy

N Y Tribune p21 N 4 '23 1850w

“‘New Lands’ may be said to be a diverting if unavailing fusion of fact. fancy and philosophy. The large element of fancy may not impress the average reader as well calculated to contribute strength or durability to the resulting literary alloy.”

Springf'd Republican p8 Ja 2 "24 920w

MARRIAGE; short stories of married life by

American authors. 325p \$2 Doubleday
23-9170

The book is a collection of short stories, each 9? which has marriage as , its central topic.

Contents: “Us,” by Booth Tarkington; Really married, by Mary Stewart Cutting; Miss Coni-
?ee, by Joseph Hergesheimer; The house guest, by, Alice. Duer Miller; The lost Columbine, b
Julian Street; For value received, by Edit
Barnard . Delano; The perfect husband, by
Charles G. Norris; The Clausons, by Zona Gale;
Pursuit, by Henry Sydnor Harrison; The mental
hazard, by Clarence Budington Kelland; The
ants, by James Hopper; The indissoluble bond, by
Samuel Hopkins Adams; The tenth Mrs Tul-
kington, by Ellis Parker Butler; Mrs Redmond's
shame, by Maximilian Foster; Peachblow, by
Rupert Hughes; Marriage—for one, by Theodore
l'reiser; Driftwood, by Courtney Ryley Cooper;
Birth stones, by George Kibbe umer: His
wife's visitor, by Henry Kitchell Webster; The
pie and the past, by Joseph C. Lincoln.

Booklist 20:22 O '23

“No better example of the silliness to which
American authors of reputed ability will descend

on any occasion may be found than the collection of short stories published under the name of "Marriage." "

— N Y Times p24 Ap 29 '23 650w

"Except as a source of gay and rather callow diversion, the book is of little worth." Eva Goldbeck

— + N Y Tribune pl& Ag 5 '23 450w

"The collection seems to have gone stale.

"Marriage' does not represent the most vital short fiction that can be gathered from the recent output of American writers."

— Springf'd Republican p14 My 23 '23 200w

The Times [London] LIt Sup p556 Ag

23 °23 450w

MARSH, FRANK BURR. **Founding of the Roman empire.** 329p buck \$3.50 Univ. of Texas

937 Rome—History 22-239.25

"This is the first volume in the new series of University of Texas Studies. The author shows how the Roman Republic broke down because of the serious administrative and military problems imposed by the conquests of the Mediterranean world, and how despotism was the result of the administrative necessities of the empire rather than the personal choice or character of Augustus."—Am Pol Sci F.

Reviewed by Donald McFayden

Am Hist R 28:767 J1 "23 600w

Am Pol Sci R 17:690 N "23 70w

"While the book is not an imposing example of original research or in any sense an illustration of the newer type of dynamic and synthetic history, it is a commendable and reliable effort to reconstruct and summarize the political history of this important epoch on the basis of the results of the researches of the last generation of students in this field." H. E. Barnes
+ Nation 117:21 J1 4 23 250w

ONIONS, MRS OLIVER. See Ruck, B.

oppen HEIM, MRS BERTHA (ELSBERG).

Winged seeds. 242p il \$2.25 acnmillan
630. 1 Country life 23-15256

This is the story of a farm on Lake Champlain, of how it came into being, and of its development. The doctor, who was a well-known

specialist in children's diseases, and his wife, the narrator, realized a growing vision of a country home which, beginning as a simple vacation home for summers, developed into a large farm undertaking for which the doctor finally gave up his practice and left the city for good. The enterprise brought not only joy to the adventurers but enrichment to a rural Community and influenced movements for education, better roads and better breeds of stock. The story is told with zest for the activities described, and a deep sense of the spiritual value derived.

Bookm 58:567 Ja '24 240W.

"A pleasant chronicle of sane living."

+ Boston Transcript pé D 26 '23 170w

"The book's distinctive charm lies largely in the imaginative quality and poetic feeling with which it is written. These two people were both sensitive to, beauty, and responsive in high degree to that appeal which nature makes so subtly and so irresistibly to her chosen ones."

+ N Y Times p10 N 18 '23 1200w

Reviewed by J. O. Swift

N Y World p76 D 16 '23 310w

"It makes good reading; it is helpful and cheerful in spirit; in incident and in pictures of life out doors and life indoors it is an unusual expression of much that is fine."

+ Outlook 135:507 N 21 '23 110w

OPPENHEIM, EDWARD PHILLIPS. **Michael's evil deeds.** 311p \$2 Little

23-17473

"The hero is a master criminal known by name and reputation to every man in Scotland Yard. He is also an expert in many disguises, and from the moment of his appearance in the story as Thomas Pugsley, a supposedly reputable leather merchant, he leads detectives and police a pretty chase that takes them from London far into the English country and on the continent to the Mediterranean shores of France. No life is sacred to him, if it stands in the way of his successful F° of his profession, and when we leave him he is making his way upon a dangerous and mountainous journey. A woman

is his companion for a while, but he is as Iner-cileless to her as to others, and eventually she becomes the beloved and the wife of his greatest enemy, a retired Scotland Yard official who has taken upon himself the task of hunting down this super-criminal.”—Boston Transcript

“The characters are all well sustained, and Mr. Oppenheim in doing this has wisely, followed in the steps of one of the greatest of his predecessors—Wilkie Collins.” A. A. W.

+ Boston Transcript p2 Ja 5 '24 250w

“The new mystery story, is perhaps the most successful of all Mr. Oppenheim's numerous and arresting books. The series of intricate plots, are skillfully and believably put together with , a sure and practiced hand, and the quality of the writing is higher than anything the author has heretofore published.”

+ N Y Times p0 N 25 '23 550w

N Y world p10m Ja 6 '24 300w

Springf'd Republican p7a D 30 '23 300w

Mystery

23-985.5

Two young Englishmen, Lord Gerald Dombey and Christopher Bent, rescue a young French peasant girl from the clutches of a stepfather and an elderly suitor and take her with, them to Monte Carlo. Myrtille loves Gerald at first sight and resents the kindly guardianship, of Christopher who, knowing his friend, as a phil-anderer, is keeping watch over both. Gerald falls violently in love with a mysterious Russian in Monte Carlo who proudly rebuffs him but nevertheless, later on in England, condescends to allow him to , undertake a perilous journey into Russia for her and to sacrifice, a fortune in buying off a prisoner in one of the fortresses there. His mission succeeds but he barely escapes with his life. After months of inhuman hardship and peril he reaches Eng-land, a wreck in body and mind, to find his Russians, the last surviving Romanoffs, as hus-band and wife. It is Myrtille, now established as the prosperous mistress of the old farm in Toulon, who succeeds in nursing him back to an interest in life and love.

OPPENHEIM, EDWARD PHILLIPS.

The Mystery Road. 297 p \$2 Little

"It is in many ways the best plotted, the best written and the most entertaining of Mr. Oppenheim's stories. And , as he has written almost a hundred of them this seems to be saying a great deal." - - - -

| Boston Transcript p4 Je 13 '23 700w

"The lightest of light literature is this, but well enough done never to drop the reader into boredom."

— Greensboro (N.C.) Daily News p8 O 14 '23 250w

Ind 1.11:118 S 15 '23 120w

"The book has the usual Oppenheim standard of keeping the interest high, and has another ripping Oppenheim plot."

+ N Y Times p24 Jl 8 '23 330w

"In 'The Mystery Road' [the author] shows himself still ingenious beyond belief, still most plausibly extravagant in his fictional fancies."

E. W. Oshorn

+ N Y World p18 Je 10 '23 280w

ORCZY, EMMUSKA (MRS MoNTAGU BAR-STOVV) baroness. **Triumph of the Scarlet Pimpernel.** 314p \$1.75 Doran [7s 6d Hodder & S. J -

23-1202

This more or less historical novel deals with that period of the French revolution five years after the destruction of the Bastille, when Robespierre was at the height of his power. A league of English nobles was supposed to do rescue work in France, saving unfortunates from the terror by mysteriously spirited them away. Chief of these was Sir Percy Blakeney, the Scarlet Pimpernel. The story centers about his marvellous exploits, the intrigues which were set on foot by Robespierre and his followers to destroy him, but which ended with the tyrant's dramatic downfall.

Booklist 19:190 Mr "23

CONRAD, JOSEPH. **The rover.** 286p \$2 Double-day
24-632

"The scenes are laid in the Mediterranean during the period of the Napoleonic wars. Peyrol, the rover, has left the lawless sea to end his days in peace in the quiet village of his birth. But even that obscure section of the French coast has felt the pressure of Napoleon's naval wars with England. Swiftly but reluctantly, Peyrol is involved in a romance and a secret operation which rises to the great adventure of his life, eclipsing in dramatic force all the anxious contents of his roving career."—Publisher's note

"In 'The Rover' we have exactly what anyone who knows Conrad of old would expect from him. It is a good story very badly told, and that seems to us to be worse than a bad story well told." E. F. Edgett

— + Boston Transcript p6 D 8 '23 1300w

"The unusual feature of the book is the result of well-nigh faultless craftsmanship. Mr. Conrad does not lay bare the souls of his people; he lets them do that for themselves, but only so far as people are likely to do so in real life."

+ Greensboro (N.C.) Daily News p10 D 30 '23 820w

"There is less of description in 'The Rover'—at least, there is less of massed description—than the Conrad reader is accustomed to; and he is likely to feel this as a lack. But there are innumerable descriptive lines such as only Conrad can write: and he sees the Mediterranean as only one who is both master-seaman and master-craftsman could see it." P. A. Hutchison

+ — Int Bk R p31 D '23 1900w

Lit R p387 D 22 '23 1150w

New Repub 37:124 D 26 '23 1300w

"The values are too like Kipling's for most of Mr. Conrad's juniors to find them sympathetic, though the greater part given to Fate renders them more acceptable. Any opinion on The Rover, I conclude, will be, even more than is usually the case, a matter of taste; but all except Mr. Conrad's fondest devotees may be recommended to put it on one side, and to re-

read *Youth and Within the Tides*.” Raymond
Mortimer

— — — *New Statesman* 22:306 D 15 '23 1300w

“He has stripped his style of many a customary ornament. His old profusion and riot of imagery and color is severely restrained. . .

The point is that some taking pains to please a popular audience (now that he has become popular in spite of himself) has not been able to put out the shining light of Mr. Conrad's genius. Only the glass—a more or less commercial product, perhaps—behind which, it burns in “*The Rover*” does a little dim the blaze of it. Or so it seems.” H. I. Brock

+ — *N Y Times* pé D 2 '23 1000w

“No one has ever discriminated more accurately and convincingly between elementary appetites and sublimated emotions. The love scenes in ‘*The Rover*’ are at once delicate and powerful; they are poetic, according to the classic definition of poetry as being ‘simple, sensuous and passionate,’ He knows and can convey the fateful significance of the certain phrase uttered in a certain manner, which pierces to the quick.” Isabel Paterson

+ *NY Tribune* pl" D 2 '23 2350w

“A great story, gaining power as it goes on.”

R. D. Townsend

+ *Outlook* 136:69 Ja 9 '24 720w

“In Mr. Conrad's best vein of implied and restrained irony: it is superb.”

+ *Sat R* 136:626 D 8 '23 700w

“*The Rover* is a very typical Conrad novel, and, though it is not Mr. Conrad's finest book, it holds a respectable place among his other works. It displays markedly those characteristics which emerge from the body of his writings as belonging so uniquely to Mr. Conrad that any passage in which they occur is patently and unmistakably his. Here, again, we find his old detachment, a detachment which does not exclude admiration, scorn, and (most of all) pity, but which loves to exhibit his characters to you as though you and he were watching them from some celestial balcony.” Martin Armstrong

+ *Spec* 131:960 D 15 '23 1500w

“Mr. Conrad, certainly, has written greater things than this, but among his recent books

it stands out for the speed of movement, and not less for the impress of its truth to human nature."

+ The Times [London] Lit Sup p849 D

6 °23 980w

COOK, ALLAN BEBREND. **Financing exports and imports.** 218p \$2.50 Ronald

382 Foreign trade 23-4035

"Many works on foreign trade financing or on foreign exchange tend to treat these subjects either as wholly a mercantile problem or wholly a banking problem. This volume considers both the mercantile and the banking phases of foreign trade and seeks to be of service to banker and merchant alike."—Preface

"Mr. Cook's treatment of the subject seems to be more evenly balanced than most of the others. He covers the different phases of our foreign financial relations comprehensively but compactly. The orderly arrangement of the topics and the clear simplified method of presenting them makes the work available as a textbook for students as well as for the general information of bankers and merchants."

E. P.

+ Boston Transcript p5 Je 30 '23 650w

"The qualities of a practical business, man and those of a successful university professor have enabled Mr. Cook, to prepare a volume which is both simple and clear and which contains an analytical and suggestive treatment of a subject which is almost always handled in a confused and technical manner." . I. B. °rg.

+ Management & Adm 6:244 Ag 23 600 W
springf'd Republican p8 Jl 5 '23 60w

BECK, L, ADAMS. **Perfume of the rainbow, * and other stories.** 324p \$2 Dodd

23-17381

This collection of tales of the Orient covers a wide range, from excerpts from the Day book of a court lady of old Japan to some of the old ghost plays of the same land. Dreams and tales of romance are included, tales of the sensualities of dead imperial courts, of the purity of the Himalayan heights, the secrets of

Oriental thought and the mysteries of ancient faiths. India, Burma, Java, China and Japan have all been covered by the author in his search for this material. Contents: The man and the lesser gods; Juana; The courtesan of Vaisali; The flute of Krishna; The emperor and the silk goddess: The loveliest lady of China: The ghost plays of Japan; The marvels of Xanadu: From the ape to the Buddha; The sorrow of the queen; The perfect one; The way of attainment: The day book of a court lady of old Japan; The courtesan princess; The happy solitudes; The desolate city.

Boston Transcript p4 D 22 '23 900w

“The author has approached the immemorial fountain of romance with scholarship, sympathy and reverence. He can hardly fail to stimulate the same attitude on the part of his audience.”

+ N Y Times p8 D 2 '23 660w

“Tales of court intrigue and kingdoms which have a surprising modernity and naturalness, yet the author gets much of the gorgeousness of these old courts into his descriptions.”

+ N Y World p7e D 16 '23 300w

BEER, GEORGE LOUIS. **African questions at
* the Paris peace conference**; with papers on

Egypt, Mesopotamia, and the colonial settlement; ed. with introd., annexes, and additional notes by Louis Herbert Gray. 628p
\$6 Macmillan

940.314 Africa—Colonization. European war, 1914-1919—Territorial questions. Germany—Colonies. Peace conference, 1919 23-15285
The author was chief of the Colonial division of the American delegation to negotiate peace and member of the commission on mandates. His studies in connection with this work are here collected. The subjects covered are the German colonies in Africa before and during the war and their disposition; the problem of middle Africa, in its economic aspects as a source of supply and as a market for the western world; Egyptian questions at the Peace conference; the future of Mesopotamia. Among his recommendations is included the suggestion for the idea of international control which was

later embodied in the mandate article of the Covenant of the League of nations. There are six maps and an index.

Boston Transcript pá D 12 "23 700w
R of Rs 69:108 Ja '24 100w

BEER, THOMAS. **Stephen Crane: a study in American letters.** 248p \$2.50 Knopf

B or 92 Crane, Stephen 23–17713

The deep friendship of Stephen Crane and Joseph Conrad, two kindred spirits, is delightfully set forth by Conrad in the lengthy introduction which prefaces this study of the writer of the "Red Badge of Courage." The primary object of the book would seem to be an attempt to create a revival of interest in Crane's work. The author gives a detailed account of the career of Crane and refutes many of the slanders which attacked the good name of the young writer.

"Thomas Beer pays tribute to the art of Stephen Crane and excoriates the literary spirit of the generation in which he lived and wrote. This is a study in American letters of singular interest and importance." R. D. Paine

+ Bookm 58:470 D '23 920w

"If Mr. Beer is fortunate in a subject, Mr. Crane is equally fortunate in his biographer. Mr. Beer's book proves that no better man could have been selected to write it. He understands Mr. Crane and his work. He has affectionate insight and imagination. We have no apologies to offer for the use of the latter word. Imagination in biography is not invention. It is that quality which evolves truth from bare facts, which puts warm flesh upon dry bones, and Mr. Beer uses it neither luxuriantly nor frugally, but in the exact proportion which gives life to his subject." S. L. Cook

+ Boston Transcript p5 D 1 "23 1350w

"The truth which Mr. Beer now tells, like the truth which Crane as an artist always insisted upon the right to tell, is more fascinating than most fiction. If the book is indeed a novel, and it reads like one from the first page to the last, it is the sort which Crane might have written about himself had

he had the inclination and had he known as much about himself as his biographer does."

TMark Van Doren

+ Nation 118:66 Ja 16 '24 780w

"Mr. Beer, in spite of some defects of style. has written an incredibly entertaining book about one of the most unpromising of periods."

Edmund Wilson

+ – New Repub 37:153 Ja 2 '24 2000w

"While containing high praise for the author of "The Red Badge," the volume is not written in unduly glowing terms nor with the air of the idol-worshiper." S. A. Coblentz

+ N Y Times p8 D 30 '23 1100w

"Perhaps the author will excuse me if I take the liberty of trying to assist in the revival of Crane. I feel that Beer has written a successful book. It is dramatic and imaginative narrative and does not concern itself with re-printing documents that lull the soul of the reader. His staunch, and for me, loyal defense of Crane against calumny somewhat weakens his work. Perhaps I am unmoral. I could appreciate Crane as an artist even if he had swallowed all the dope claimed to have been seized by the New York Police Department."

+ – N Y world pse N 18 '23 1300w

BEERBoHM, MAX. **Things new and old.** 57p il

a \$6 Doubleday [25s Heinemann]

741 Caricatures and cartoons

"The present volume is made, up of the caricatures which were exhibited last summer at the Leicester. Galleries, in London, minus most of those dealing with the royal family."—N Y World

"There will be other cartoonists, but it is doubtful whether there can be another with that profound sense of happy devastation which is Max's. He is the master of the ironic, the civilized; the fearfully knowing method of making certain people wish they had never, been born. . . The urbanity of it all! The delicate manner in which the thin blade of the Satire finds the chink in the armor!". Rollin Kirby

+ N Y world p^e D 16 '23 1200w

"Humour is a great antiseptic against the ravages of time, and this quality Max possesses

abundantly." H. Strachey -
+ spec 131:845 D 1 "23 1150w
The Times [London] Lit Sup p730 N 1
'23 100w
"One wants to say of nearly every, cartoo!
that this, positively, is the best of all th; lot.
The Times [London] Lit Sup p803 N 29
'23 520 w

BEER BoHM, MAX. **Yet again.** 306p \$2.50
2 Knopf
824 [22-16726]

This collection of essays first appeared, in
London in 1909 and shortly went out of print.
it has never before been published in America;
The longer essays are followed by a Sroti?) of
word pictures of paintings. Contents: The fire;
seeing people off: A memory of a midnight, ex-
press; Porro unum: A club in ruins; "273"; A
study in dejection: A pathetic, imposture; The
decline of the graces: Whistler's, writing: Icha:
bod; General elections; A parallel: A Morris for
May-day; The House of commons manner;
Sympat; The naming of streets; On Shakes-
peare's birthday; A homecoming; "The ragged
regi'nent"; The humour of the public; Dulcedo
judiciorum; Words for pictures.

BEGB I E, HAROLD. **More twice-born men**

(Eng title Life changers); narratives of a re-
cent movement in the spirit of personal re-
ligion. 164p \$2.50 Putnam [5s Mills & B.]
248 Conversion 23-13878

Like the author's "Twice-born men," this
Volume is a record of religious experiences and
testifies to the power of religion to change
men's lives. But unlike the earlier volume, in
which the men converted were from the under-
world of London and hardened in crime, the
cases of conversion here described are young
men mostly from the universities whose spir-
itual growth has been impeded by some secret
sin, disturbing to peace, happiness and power.
Binding the narratives together and giving unity
to the book is the personality of the "soul sur-
geon," an American and a friend of the author,
who is able to unlock the hearts of these

young men, get their sins into the open, and perform what Mr Begbie calls "miracles of conversion."

"This is an unpleasant little book, and without impugning the good intentions of the author, we regret its publication."

— Sat R 135:602 My 5 '23 320w

Spec 130:101.2 Je 16 '23 150w

"Mr. Begbie has found a new theme exactly suited to his faculty in expounding practical religious experiences with a ready diffuseness. They are tales narrated in his best optimistic religious vein."

The Times [London] Lit Sup p251 Ap

12 '23 250w

BETTH, JOHN HAY__ (IAN HAY, pseud.).

Lucky number. 355p \$2 Houghton
23-6499

Of these thirteen short stories some have already appeared in magazine form and others are published for the first time. The first and longest is the story of an old man who has established a reputation for scholarship and every... night entertains his neighbors" with "readings" and discourses from his library—when in reality he can neither read nor write. A remarkable memory enables him to repeat long extracts which had been read aloud to him. Scally is a dog story, and there are three war or post-war stories. Contents: "The library": Natural causes: "Scally"; Ocean air; Petit-Jean: The cure: The side-step; Our 'pirate; Locum tenens: "Bill Bailey"; A wire entangle-ment: A sporting college; Fowl play.

"The sheer joy of a volume from the pen of Major Beith, is one of the events of a year. The present book is even more varied than usual because it is... a collection of short stories, all containing folk so typically part of the fabric of English life that one would feel perfectly comfortable at having them all together in one story." I. W. Lawrence

+ Boston Transcript p4 Mr 31 '23 1350w

"On the whole the collection is entertaining. But one comes back to "The Liberry.' It alone is outstanding; it will be remembered long after the rest have yellowed in the dusty stack of yester.

year's popular magazines."

+ Int Bk R. p58 My '23 350w

"Major Beith's humor is always genuine, and when, he satirizes the foibles of the long-suffering English middle classes he still contrives to show them in a sympathetic light."

+ Lit R pé66 My 5 .##.

"A C^ollection, of amusing magazine stories of the higher grade. They are workmanlike pieces of fiction of this marked type. The "one ^ox: C^option is , the story of endangered domestic bliss, which rises ambitiously above the level of its companions."

+ NY Times p14 Ap 8 '23 820w

Reviewed by R. D. Townsend

Outlook 133:720 Ap 18 '23 20w

Spec 130:934 Je 2 '23 20w

"The stories were written at various times since 1905, and will add nothing to the major's literary reputation. In most of the stories, Maj. Beith finds opportunity to give rein to his humor; but it is no disparagement to say that the short story is not his best medium."

- +...^orinata Republican p7a Ap 15 '23

w

Wis Lib Bul 19:160 Je '23

BELL, AUBREY FITZ GERALD. **Spanish**

Galicia. 200p il \$2.50 Duffield [7s 6d Lane]

914.61 Galicia, Spain [23-1533]

Notes of travel in this ancient province of northwestern Spain. Country and people are described and special attention is given to the almost unknown towns, villages and scenery of the remoter parts. Translations of some old Galician songs and of some modern poems and quatrains are given in the appendices as well as several songs in musical setting. There is a bibliography and a vocabulary. Index.

"For such a land of poetry we would have wished not a greater lover, but a more able commentator, for Mr. Bell has so choked his narrative with a constant stream of redundant detail that the outlines fail to clarify themselves
^o the §^o heterogeneous maze of impression." - - - -

— + Boston Transcript pã D 15 '23 520w

Nation and Ath 31:660 Ag 12 '22 500w

“An excellent handbook. It gives a vivid idea of the charm and interest of a country still little known to tourists.”

+ New Statesman 19:336 Je 24 '22 20w

Pittsburgh Mo Bul 28:193 Ap '23

“Charming, little book by an accomplished Spanish scholar and traveller which fulfils its purpose by, making the reader desire eagerly to visit Galicia.”

Spec 128:791 Je 24 '22 180w

The Times [London] Lit Sup p311 My

11 *22 250w

BELL, CLIVE. **On British freedom.** 86p \$1.35

Harcourt [3s 6d Chatto & W.]

323.44 Liberty

“It is personal and not political freedom which Mr Bell sets out to save, and he does not exaggerate the state of childish obedience in which this renowned nation has sunk. England is a gigantic nursery where ° nearly all our toys are put away at ten o'clock, and some of them long before that.” (Spec) “Here is Mr. Bell telling us, to our confusion, that Great Britain is one of the least free countries in the world. More than that the Englishman to-day is at least as much a slave as he was under Cromwell and his generals. More still; he is less free than a slave was in the time of Hadrian. For the Roman slave might read, or hear, the unexpurgated classics.” (The Times [London] Lit Sup)

“In this volume, as in his art criticism, he trumpets tolerance, and his style, which contains pleasing learned allusions, winds in and out and moves like a bicycle on a cobbled street, taking all the bumps of the difficult road off onto its pneumatic wheels.” J. W. L.

+ Boston Transcript p8 N 17 '23 400w

“It is indeed a brilliant piece of writing—but it is somewhat overcharged with venom against police-women and other moralist crusaders and it lacks the nobility and depth of thought that one finds in any one of Mill's great arguments. However, for the young intellectual it is the ideal Christmas present.”

+ — ind 111:285 D 8'23 150w

BELLOC, HILAIRE. **Modern traveller**; with pictures by B. T. B. 80p il \$1.50 Knopf [3s 6d E. Arnold]

827

This satire in nonsense-verse describing the adventures of a trio of explorers in the heart of Africa is in the form of an interview with the only survivor of the party.

"The lines have a sting to them, and the entire expedition is a gay absurdity in verse of quick tempo and deft rhyming."

Dial 75:400 O "23 60W.

"The tone of this small but most lively book recalls W. S. Gilbert. The illustrations fitly embellish the text. Certain references would seem to date the volume as of decidedly pre-war vintage. But, for all that, it is amusing enough at the present date."

+ Lit R p 11 S 1 '23 220w

+ N Y Times p22 J1 22 '23 320w

BODENHEIM, MAXWELL.

\$2 Covici-McGee

Blackguard. 215p

23-6500

"In 'Blackguard' Mr. Bodenheimer records obviously his own unsatisfactory contact with workaday life. Even in his depiction of the physical outlines of Carl Feldman, the hero of the novel, we have what passes for an acute description of Mr. Bodenheimer himself. And it is not difficult to recognize under their thin disguises the poets, editors, sculptors, critics and newspaper men in Chicago and New York with whom Mr. Bodenheimer has come into contact. 'Blackguard' contains a love idyll truthfully and poetically conceived and set forth with beauty and poignancy—a love affair wherein an illiterate girl senses in the poet something higher, finer than her own physical need for him, and in so sensing shows herself to be in the ultimate higher and finer than the poet himself. For the rest the book is a record of rebuffs, disconcerting, disillusioning, painful and mellowing. It traverses a series of episodes which result in ironical retrospection and ends upon a deft and strange note of mysticism wherein a vagabond poet who was born to be

BRIEF SUGGESTIONS TO WRITERS

By an Exasperated Editor.

(Caroline Alden Huling, *Social Progress*, Chicago, 111.)

Judging by many manuscripts that come to me as the editor of *Social Progress*, it would seem that there are still some writers ignorant of what should be the first principles of the preparation of manuscripts for the editor's approval. I do not say "preparation for the press," because that is the editor's business, to make accepted articles conform in style to that of his publication.

Recently I have been obliged to return a number of manuscripts which were poorly typed with a worn-out ribbon. They were too faint to be easily read and I would not inflict them upon a compositor to put into type. Strange to say, most of these manuscripts so returned were acceptable to me when they came back in a legible condition, and quick checks to the writers were the result. Although I have repeatedly assured writers submitting manuscripts to me that our extreme limit is 2,000 words, and that I prefer manuscripts of from 1,200 to 1,800 words, I am constantly receiving contributions of much greater length, up to 10,000 words, with an occasional book manuscript that cannot be used serially.

One experienced writer, whose articles I have accepted, recently submitted several which he said candidly he feared were not in shape for my publication. He suggested that, should the subject matter be acceptable, we should use the articles and deduct from our check payment for editorial revision. I was reminded of this by a manuscript which I have just read. This was so poorly prepared that, while in general the matter is acceptable, the mechanical work is so poor that I am tempted to return the manuscript with the suggestion that the author revise it herself and have it correctly typed. As it stands it is full of typographical errors, doublets, and inappropriate words, suggesting to me the idea that the article was dictated to an incompetent stenographer. I can merely guess at what the author intended to say. As a practical suggestion to writers, I would say: "Please read over your article very carefully and make needed corrections after it is copied."

In view of the many articles received by editors and the limitations of space, it is well to remind writers that they cannot expect their articles to be used immediately after acceptance. Nor is it wise to vex editors by reminding them of articles when their publication is delayed. The careful editor file* manuscripts by subjects and selects from them such as are suitable for his purpose from time to time. If an article is accepted its turn will come in time.

I would remind writers that editors are very busy people and most of them try to deal fairly with contributors. It may not be possible for an editor to read manuscripts as promptly as writers would like; hence it's better for a contributor to wait for at least a month or two before "checking up" his list to learn whether a manuscript has been received. It is safe to infer that an article which is kept a long time may be under consideration with a prospect of acceptance. Many editors return rejected manuscripts very quickly. Writers will do well to curb their natural impatience.

Perhaps I should also remind writers to prepay postage fully. Editors are apt to be prejudiced against making up a deficit, especially when receiving many manuscripts. The expense in a few cases does not count, but when a number of short-paid manuscripts are received, the total cost may be considerable. These brief suggestions may seem to the experienced writer hardly necessary, but from the number of transgressions I have noted in this office alone there seems to be a need to remind many writers of what all writers should know.

MORE 1923 ON ARCHIVE

Mowed through '1923' in American Libraries, and these were the highlights, buried in a morass of high school yearbooks, religious tracts, U.S. gov't papers, and other ephemera:

NON-FICTION

Entertainment

<https://archive.org/details/howtoplaysoccer00stew>

How to play soccer

by Stewart, Douglas

Spalding magazine digest format

<https://archive.org/details/letsplay00geis>

Let's play

by Geister, Edna, 1892-

Games for kids

<https://archive.org/details/withmoviemakers00stea>

With the movie makers,

by Stearns, Myron M. (Myron Morris), b. 1884.

<https://archive.org/details/actorviews00asht>

Actorviews

by Ashton Stevens

Interviews with popular stars of the era, including the Barrymores

<https://archive.org/details/behindscreen00unse>

Behind the Screen

by Samuel Goldwyn

non-fiction by co-founder of MGM film studios

<https://archive.org/details/bestmovingpictur00robe/page/n285>

The Best Moving Pictures of 1922-1923

by Robert E. Sherwood

article on censorship esp

Science

<https://archive.org/details/wayofwildstories00clar>

Way of the Wild : Stories of Field and Forest

by Clarence Hawkes

<https://archive.org/details/00540220R.nlm.nih.gov>

Studies in mental deviations

by Porteus, S. D. (Stanley David), 1883-1972, author;

<https://archive.org/details/dwellersofseashor00crow>

Dwellers of the sea and shore

by Crowder, William, 1882-

<https://archive.org/details/citypavements00bess>

City pavements

by Besson, Frank Schaffer, b. 1886

nf re urban renewal

<https://archive.org/details/personalityofpla00dixo>

Personality of plants

by Dixon, Royal, 1885-

<https://archive.org/details/ourvanishingfore00pack>

Our vanishing forest

by Pack, Arthur Newton, 1893-

<https://archive.org/details/moralityofnature00gibs>

The morality of nature

by Gibson, Robert Williams, 1854?-1927

<https://archive.org/details/essaysofbiologis1923huxl>

Essays of a biologist

by Huxley, Julian, 1887-1975

<https://archive.org/details/citizenbirdscenes00wrig>

Citizen bird. Scenes from bird-life in plain english for beginners

by Wright, Mabel Osgood, 1859-1934; Coues, Elliott, 1842-1899

=====

Social Issues

<https://archive.org/details/inprison00ohar>

In prison

by O'Hare, Kate Richards, 1877-1948

true crime

<https://archive.org/details/EighteenthAmendment/page/n1>

Eighteenth Amendment

by Murphy, David Augustine, 1886-

Prohibition

<https://archive.org/details/sidelightsonnegr00will>

Sidelights on Negro soldiers

by Williams, Charles H. (Charles Halston), b. 1886
Topics World War, 1914-1918

<https://archive.org/details/economicbasisofp00bearrich>

The economic basis of politics

by Beard, Charles Austin, 1874-1948

<https://archive.org/details/queerpeople00thomuoft/page/n109>

Queer People, aka My experiences at Scotland yard

by Thomson, Basil, 1861-1939

<https://archive.org/details/everydaypsycholo00bolt>

Everyday psychology for teachers

by Bolton, Frederick Elmer, b. 1866

<https://archive.org/details/passingofgreatra1923gran>

The passing of the great race, or, The racial basis of European history

by Grant, Madison, 1865-1937; Osborn, Henry Fairfield, 1857-1935

<https://archive.org/details/childrensdrawing00mcca>

Children's drawings, a study of interests and abilities ..

by McCarty, Stella Agnes, 1872-

Thesis (Ph. D.)--Johns Hopkins University, 1923

Bibliography: l. [1-2] at end of volume

<https://archive.org/details/americanproblems00more>

American problems : a textbook in social progress

by Morehouse, Frances Milton Irene, 1881-1945; Graham, Sybil Fleming

<https://archive.org/details/mydisillusionmen00golduoft>

My disillusionment in Russia

by Goldman, Emma, 1869-1940

<https://archive.org/details/unadjustedgirlwi00thom>

The unadjusted girl : with cases and standpoint for behavior analysis

by Thomas, William Isaac, 1863-1947

=====

Art

<https://archive.org/details/newpicture00unse>

New pictures and the New Gallery, 1923

Whitney Museum

<https://archive.org/details/threelecturesona00bern>

Three lectures on aesthetic

by Bernard Bosanquet

<https://archive.org/details/americanartists01cort>

American artists

by Cortissoz, Royal, 1869-1948

only up to late 19th century

<https://archive.org/details/westernartnewera00drei>

Western art and the new era: an introduction to modern art

by Dreier, Katherine Sophie

Illustrated, some in color

<https://archive.org/details/photographingwil00kear>

Photographing wild life across the world

by Kearton, Cherry, 1871-1940

British re-issue with 74 'previously unpublished' photos

=====

History

https://archive.org/details/frontierinameric00turn_0

The frontier in American history

by Turner, Frederick Jackson, 1861-1932

https://archive.org/details/southamericaobse00bryc_0/page/n5

South America : observations and impressions

Bryce, James Bryce, Viscount, 1838-1922

https://archive.org/details/godsofmexico00spen_0

The gods of Mexico

by Spence, Lewis, 1874-1955

Archaeological history

<https://archive.org/details/threegenerations00maud>

Three Generations

by Maud Howe Elliott

Biography from daughter of Julia Ward Howe.

<https://archive.org/details/historyamerican00goog/page/n2>

History of American journalism

by Lee, James Melvin, 1878-1929

<https://archive.org/details/mytwocountries1954asto>

My two countries

by Astor, Nancy Witcher Langhorne Astor, Viscountess, 1879-1964

Autobiography of Lady Astor

<https://archive.org/details/ArtOfTerence/page/n3>

Art of Terence

by Norwood, Gilbert, 1880

=====

Education

<https://archive.org/details/modernfirstyeara00well>

Modern first year algebra

by Wells, Webster, 1851-1916; Hart, Walter W. (Walter Wilson), 1879- joint author

<https://archive.org/details/childlibraryread51elso>

Child-library readers ...

by Elson, William H. (William Harris), 1856-1935; Burris, Mary H

<https://archive.org/details/advancedlessons00niterich>

Advanced Lessons in Lip-reading

No illustrations,oddly.

=====

Homemaking

<https://archive.org/details/caloriecookbook00dona>

The calorie cook book

by Donahey, Mary Dickerson, 1876-1962

<https://archive.org/details/farmcookrulebook00nich/page/206>

The farm cook and rule book

by Nichols, Nell Beaubien

<https://archive.org/details/abcofdressbyharr00coll>

The A B C of dress / by Harry Collins

Flapper-wear, and how to sew them.

=====

Fiction

<https://archive.org/details/blackguard00bode>

Blackguard

by Bodenheim, Maxwell, 1893-1954

Novel by poet

<https://archive.org/details/tappansburroothe01grey/page/n9>

Tappan's burro : and other stories

by Grey, Zane, 1872-1939

<https://archive.org/details/temptresslatierr00blas>

The temptress (La tierra de todos)

by Blasco Ibáñez, Vicente, 1867-1928; Ongley, Leo, tr
Torrid tale translated '23.

<https://archive.org/details/newbodiesforold00rena>

New bodies for old

by Renard, Maurice, 1875-1939
Early sci-fi novel.

<https://archive.org/details/ellenprior00brow>

Ellen Prior

by Brown, Alice, 1857-1948
romance novel

<https://archive.org/details/sonatfront00whar>

A son at the front

by Wharton, Edith, 1862-1937

<https://archive.org/details/weeds00baro>

Weeds

by Baroja, Pío, 1872-1956; Goldberg, Isaac, 1887-1938, tr

<https://archive.org/details/midlander00tark>

The midlander

by Tarkington, Booth, 1869-1946

=====

Children

<https://archive.org/details/fourcousins00dikk>

Four Cousins

by Dikken Zwilgmeyer
Kid lit, re Swedish immigrants

<https://archive.org/details/windwagon00cory>

The wind wagon

by Cory, David (David Magie), 1872-
kid's book
At head of title: Little journeys to happyland

=====

Poetry

<https://archive.org/details/goldenbookofmode00caldrich>

The golden book of modern English poetry 1870-1920

by Caldwell, Thomas; Dunsany, Edward John, 1878-

<https://archive.org/details/daydreams00vale/page/n1>

Day dreams

by Valentino, Rudolph, 1895-1926

poetry by the silent screen star

<https://archive.org/details/bodyofthisdeathp00boga>

Body of this death: poems

by Bogan, Louise

<https://archive.org/details/inwardho00morl>

Inward ho

by Morley, Christopher

Poetry by a popular wit

<https://archive.org/details/poems00sackgoog/page/n6>

Poems

by Sackville, Margaret, Lady, 1881-1963

Plays

<https://archive.org/details/dulcycomedyinth00kauf>

Dulcy,: a comedy in three acts

by Kaufman, George S; Connelly, Marc

<https://archive.org/details/treasuryofplaysf00shay>

A treasury of plays for men

by Shay, Frank, 1888-1954-, ed

Four who were blind, by C. C. Clements. -The devil's gold, by Sarah J. Curry. -Blood o' kings, by Jane Dransfield. -It isn't done, by C. Glick. -Outclassed, by C. Glick. -The hand of Siva, by K. S. Goodman and B. Hecht. -Action! by H. Hudson. -The alchemist, by Bernice L. Kenyon. -The silent waiter, by A. Kreymborg. -Vote the new moon, by A. Kreymborg. -The stick-up, by P. Loving. -The accomplice, by Abigail Marshall. -The judgment of Indra, by D. G. Munkerji. -The beggar and the king, by W. Parkhurst. -Just two men, by E. Pillot. -Freedom, by J. Reed. -Release, by E. H. Smith. -The rusty door, by H. F. Smith. -The gold circle, by T. W. Stevens. -Three wishes, by T. W. Stevens. -In front of Potter's, by F. G. Tompkins

Notes

Pages 63-64 and 65-66 are torn out of the book. Thus it is missing from this digital copy.

Periodicals

<https://archive.org/details/filmdaily2324newy/page/n443>

Film Daily 1923-24

4-page promo for Safety Last!, Harold Lloyd's now-PD 1923 classic.

<https://archive.org/details/scribner74>

Scribner's Magazine Volume 74 July-December 1923

by various

GENERAL MIXED MEDIA

The Cleveland Museum of Art has graciously donated several thousand images of its public domain art, most of it pre-1923. Below are links to some examples:

<https://archive.org/details/clevelandart-1946.387-sir-charles-holroyd>

Sir Charles Holroyd

by William Strang (British, 1859-1921)

Publication date 1909

Usage CC0 1.0 Universal

Topics Prints

Sir Charles Holroyd, 1909. William Strang (British, 1859-1921). Drypoint; The Cleveland Museum of Art, Mr. and Mrs. Lewis B. Williams Collection 1946.387

https://ia801508.us.archive.org/4/items/clevelandart-1994.207-the-fancy-goods-stor/1994.207_full.jpg

The Fancy Goods Store

by Alexandre Lunois (French, 1863-1916)

Publication date 1902

Usage CC0 1.0 Universal

Topics Prints

The Fancy Goods Store, 1902. Alexandre Lunois (French, 1863-1916). Color lithograph; The Cleveland Museum of Art, Gift of Elizabeth Carroll Shearer in memory of Robert Lundie Shearer and in honor of the seventy-fifth anniversary of The Print Club of Cleveland 1994.207

<https://archive.org/details/clevelandart-1949.525-the-breaking-waves-t>

The Breaking Waves, Tide of September 1901

by Auguste Louis Lepère (French, 1849-1918)

Publication date 1901

Usage CC0 1.0 Universal

Topics Prints

The Breaking Waves, Tide of September 1901, 1901. Auguste Louis Lepère (French, 1849-1918). Chiaroscuro woodcut; The Cleveland Museum of Art, Mr. and Mrs. Charles G. Prasse Collection 1949.525

<https://archive.org/details/clevelandart-1932.313-the-four-horsemen-fr>

The Four Horsemen, from The Apocalypse

by Albrecht Dürer (German, 1471-1528)

Publication date c. 1498

Usage CC0 1.0 Universal

Topics Prints

The Four Horsemen, from The Apocalypse, c. 1498. Albrecht Dürer (German, 1471-1528). Woodcut; sheet: 40 x 28.8 cm (15 3/4 x 11 5/16 in.). The Cleveland Museum of Art, Gift of The Print Club of Cleveland 1932.313

<https://archive.org/details/clevelandart-1958.27-before-the-race>

Before the Race

by Edgar Degas (French, 1834-1917)

Publication date c. 1887-1889

Usage CC0 1.0 Universal

Topics Drawings

Before the Race, c. 1887-1889. Edgar Degas (French, 1834-1917). Pastel ; sheet: 57.5 x 65.4 cm (22 5/8 x 25 3/4 in.). The Cleveland Museum of Art, Bequest of Leonard C. Hanna, Jr. 1958.27

<https://archive.org/details/clevelandart-1947.196-low-tide-at-pourvill>

Low Tide at Pourville, near Dieppe, 1882

by Claude Monet (French, 1840-1926)

Publication date 1882

Usage CC0 1.0 Universal

Topics Modern European Painting and Sculpture

Low Tide at Pourville, near Dieppe, 1882, 1882. Claude Monet (French, 1840-1926). Oil on fabric; framed: 65.4 x 106.7 x 10.5 cm (25 3/4 x 42 x 4 1/8 in.); unframed: 59.9 x 81.3 cm (23 9/16 x 32 in.). The Cleveland Museum of Art, Gift of Mrs. Henry White Cannon 1947.196

<https://archive.org/details/clevelandart-1954.603-irises>

Irises

by Watanabe Shiko (Japanese, 1683-1755)

Publication date 1700s

Usage CC0 1.0 Universal

Topics Japanese Art

Irises, 1700s. Watanabe Shiko (Japanese, 1683-1755). Pair of six-panel folding screens, ink and color on gilded paper; overall: 154 x 334.3 cm (60 5/8 x 131 5/8 in.). The Cleveland Museum of Art, Gift of The Norweb Foundation 1954.603

<https://archive.org/details/clevelandart-1947.457-italian-landscape>

Italian Landscape

by Jean Baptiste Camille Corot (French, 1796-1875)

Publication date c. 1865

Usage CC0 1.0 Universal

Topics Prints

Italian Landscape, c. 1865. Jean Baptiste Camille Corot (French, 1796-1875). Etching; sheet: 31.1 x 44.3 cm (12 1/4 x 17 7/16 in.); platemark: 15.4 x 23.6 cm (6 1/16 x 9 5/16 in.). The Cleveland Museum of Art, Gift of Leonard C. Hanna, Jr. 1947.457

<https://archive.org/details/clevelandart-1947.453-a-winter-morning-on>

A Winter Morning on the Quai de l'Hôtel -Dieu

by Félix Hilaire Buhot (French, 1847-1898)

Publication date 1876

Usage CC0 1.0 Universal

Topics Prints

A Winter Morning on the Quai de l'Hôtel -Dieu, 1876. Félix Hilaire Buhot (French, 1847-1898).

Etching, drypoint, aquatint and roulette; sheet: 34.4 x 47.5 cm (13 9/16 x 18 11/16 in.); platemark: 23.6 x 32.2 cm (9 5/16 x 12 11/16 in.). The Cleveland Museum of Art, Gift of Leonard C. Hanna, Jr. 1947.453

PULP FICTION PERIODICALS

<https://archive.org/details/pulpmagazinearchive?and%5B%5D=languageSorter%3A%22English%22&and%5B%5D=year%3A%221923%22&and%5B%5D=year%3A%221922%22&and%5B%5D=year%3A%221921%22&and%5B%5D=year%3A%221920%22&sort=-downloads>

Pulp faves of 1920-23

Spotlight on Dashiell Hammett

These should be going into the public domain this year – if you can find them. Hammett heirs probably not too happy, so digitized versions of these zines are hard to find online.

The Continental Op

by Dashiell Hammett

"**Arson Plus**" (Black Mask, Oct. 1, 1923) (as Peter Collinson) (CS). Suspecting insurance fraud, the Op investigates the burning of an isolated farmhouse and its reclusive inhabitant.

"**Crooked Souls**" ("The Gatewood Caper") (Black Mask, Oct. 1, 1923) (BK) (CS). A bullying lumber baron has lost a daughter to kidnappers, but the Op isn't convinced - of anything.

"**Slippery Fingers**" (Black Mask, 15 Oct. 1923) (as Peter Collinson) (CS). The Op and the police search for the owner of the fingerprints strewn over the scene of a gory murder.

"**It**" ("**The Black Hat That Wasn't There**") (Black Mask, Nov. 1, 1923). A reckless businessman plotted theft and elopement, then disappeared. The Op relocates him in a pitch-dark basement.

"**Bodies Piled Up**" ("The House Dick") (Black Mask, December 1, 1923) (NT). Posing as a killer hunting a killer works too well as the Op gets caught in a crossfire.

Other Hammett short stories

"The Barber and His Wife", 1922

"The Parthian Shot", 1922

"The Great Lovers", 1922

"Immortality", 1922

"The Road Home", 1922

"The Master Mind", 1923

"The Sardonic Star of Tom Doody", 1923

"The Joke on Eloise Morey", 1923

"Holiday", 1923

"The Crusader", 1923

"The Green Elephant", 1923

"The Dimple", 1923

"Laughing Masks", 1923

<https://onlinebooks.library.upenn.edu/new.html>
Online Books Library finally available in https!

<https://www.gutenberg.org/ebooks/40471>

<https://archive.org/details/cu31924107204475/page/n91>
You And I, By Philip Barry, 1922

<https://archive.org/details/CameoKirby1923JohnGilbertAlanHaleJeanArthurRichardTucker>
Cameo Kirby, the first official John Ford film release. 1923
Starring John Gilbert, Alan Hale, Richard Tucker, and introducing future rom-com star Jean Arthur.
With title cards in Portuguese, making it even harder to follow. This film just entered the PD, but no print yet available in English?

<https://archive.org/details/10StoryBookDec1921/page/n5>
10 Story Book
Vol. 20, No. 13. December 1921
Publisher: 10 Story Book Corp., Chicago, IL

<https://www.unz.com/print/Encounter/Contents/?Period=1980>
Encounter magazine issues for 1980

<https://www.unz.com/print/Encounter/Contents/?Period=1986>
1986

https://archive.org/details/youtube-_EF3qLae000
Male Figure Studies | Filling Four Pages in my Sketchbook
Recent video of artist drawing cartoon figures.

https://archive.org/details/LastOfTheSummerWineSmallTuneOnAPennyWassail_201708/Last+Of+The+Summer+Wine+-+And+a+Dewhurst+Up+a+Fir+Tree.mp3
Radio comedy

<https://archive.org/details/LLRBJB/101+Where+Have+All+The+Flowers+Gone.mp3>

<https://archive.org/details/TMBSR4/01+Roseanna.mp3>
The Martin Beck Stories

by BBC Radio 4

Publication date 2014-09-20

Full cast dramatisation of Maj Sjöwall and Per Wahlöö's 10-book series featuring detective Martin Beck and his colleagues in the National Police Homicide Department in Stockholm in the 1960s and 70s.

The Martin Beck books are widely acknowledged as some of the most influential detective novels ever written. Written by Swedish husband and wife team Maj Sjöwall and Per Wahlöö between 1965-1975, the ten-book series set a gold standard for all subsequent Scandinavian crime fiction. Long before Kurt Wallander or Harry Hole, Beck was the original flawed policeman, working with a motley collection of

colleagues to uncover the cruelty and injustice lurking beneath the surface of Sweden's seemingly liberal, democratic society.

<https://archive.org/details/DCISR/DCI+Stone+-+Remnants+Episode+01.mp3>

DCI Stone - Remnants

by BBC Radio 4

DCI John Stone investigates the suspicious death of a man in a fire at a homeless hostel.

Stone's enquiries lead him to re-examine a murder he worked on twenty years before in order to solve the case. And in doing so he uncovers a web of lies and deceit that force him to face past mistakes ...

DCI John Stone Hugo Speer [best known in America as the well-endowed cast member of *The Full Monty*]

Publication date 2018-01-10

https://archive.org/details/SinnersInParadise_287

Sinners in Paradise, directed by James Whale

Cast

Madge Evans as Anne Wesson

John Boles as Jim Taylor

Bruce Cabot as Robert (The Torpedo) Malone

Marion Martin as Iris Compton

Gene Lockhart as Senator John P. Corey

Charlotte Wynters as Thelma Chase

Nana Bryant as Mrs. Franklin Sydney

Milburn Stone as T.L. Honeyman

Don 'Red' Barry as Jessup

Morgan Conway as Harrison Brand

Willie Fung as Ping

Really nice comedy-drama about airplane crash survivors invading the home of a hermit (Boles) and his aide on a remote tropical island. Evans plays his eventual lady-love, Cabot and Martin their sexier counterparts. Lockhart provides comic relief as pompous politician, and a buff young Stone (later to play kindly Doc on *Gunsmoke*) plays a nasty bad guy. (review: Matt Pierard)

<https://www.unz.com/print/Encounter-1958jan-00031/>

The Truly Married Woman, short story by Abioseh Nicol

https://en.wikipedia.org/wiki/Davidson_Nicol

Davidson Sylvester Hector Willoughby Nicol or Abioseh Nicol (14 September 1924 – 20 September 1994) was a Sierra Leonean academic, diplomat, physician, writer and poet.

<https://archive.org/details/DragnetTheBigNewYear>

<https://archive.org/details/DinahShoreNewYearsEve1961>

Dinah Shore hosts a New Year's Eve special with guests Ginger Rogers, George Burns and Nat King Cole.

[https://archive.org/details/PowellAnthonyDance24TemporaryKings3R419820822BBC720030612/A+Dance+To+The+Music+Of+Time+by+Anthony+Powell+\(1979\)/Powell%2C+Anthony+-+Dance+-+01+-+A+Question+of+Upbringing+-1+\(R4+1979-07-22\)+%5BBBC7+2003-05-12%5D.mp3](https://archive.org/details/PowellAnthonyDance24TemporaryKings3R419820822BBC720030612/A+Dance+To+The+Music+Of+Time+by+Anthony+Powell+(1979)/Powell%2C+Anthony+-+Dance+-+01+-+A+Question+of+Upbringing+-1+(R4+1979-07-22)+%5BBBC7+2003-05-12%5D.mp3)

A Dance To The Music Of Time by Anthony Powell (1979)

Anthony Powell's 12-volume collection, "A Dance to the Music of Time", is dramatised in a 26-part sequence that traces a colourful group of English acquaintances across a span of many years from 1914 to 1971.

<https://archive.org/search.php?query=date%3A1923&and%5B%5D=mediatype%3A%22movies%22&sort=titleSorter>

Films of 1923

<https://archive.org/search.php?query=date%3A1923&and%5B%5D=mediatype%3A%22audio%22&sort=titleSorter>

Music of 1923

<https://www.youtube.com/watch?v=4Na2j530q5E>

episode of **Way Out**, starring Katherine Widdoes. Creepy variation on *Carnival of Souls*, complete with eye makeup and zoned-out extras. Wannabe actress auditions for TV show, then after being locked in the studio, 'the night crew' shows up and things get real -- or do they?

https://archive.org/details/EdithWharton_Summer_1-10

https://archive.org/details/EdithWharton_Summer_11-18

<https://www.gutenberg.org/ebooks/58571>

Illustrated book of butterflies

<https://skillet.lifehacker.com/how-to-turn-any-vegetable-into-a-delicious-smoky-dip-1831349613>

Just a neat-sounding dish.

<https://archive.org/search.php?query=subject%3A%22BBC+Radio+Reading%22&sort=titleSorter>

327 pages of **BBC readings of short stories and novels** (some pages have multiple stories, or chapters, so there's maybe a thousand all told) done by name talent like Penelope Wilton of Downton Abbey fame. Each story/chapter runs 15 to 30 minutes, perfect for coffee breaks or rides to store or work. Authors include Agatha Christie, Ruth Rendell, Somerset Maugham, Arthur C Clarke, Philip Dick, Nick Walker, Aldous Huxley, Stephen King, Daphne Du Maurier, Richard Matheson, Michael Palin, and other favorites.

Examples:

<https://archive.org/details/AnnikaStrandedByNickWalkerSeries1/S01E01+-+Annika+Stranded+by+Nick+Walker.mp3>

Annika Stranded. First of three collections narrated by Nicola Walker of TV shows *Last Tango in*

Halifax and Unforgotten.

<https://archive.org/details/MrsMiniver05/Mrs+Miniver+01.mp3>

Penelope Wilton (Matthew's mum on *Downton Abbey*) reads a collection of Jan Struther's **Mrs. Miniver** short stories which inspired the Oscar winning film.
2001

<https://archive.org/details/IAmLegendByRichardMatheson/1+-+I+Am+Legend.mp3>

I Am Legend by Richard Matheson

Publication date 2006 Read by Angus McInnes.

Immune to a plague which has decimated the population, Earth's last living man, Robert Neville, takes on hordes of survivors turned into monstrous vampires. 1954 cult classic set in the United States of America in 1976.

<https://archive.org/details/PythonYears/Python+Years+01.mp3>

Michael Palin's Diaries - The Python Years

Publication date 2006-10-09

In these diary extracts, he covers the years from Monty Python's growing success in the early 1970s, through to the making of "The Life of Brian".

<https://archive.org/details/PoliticalAnimalsSeries1/Political+Animals+101.mp3>

Political Animals Series 1

by Tony Bagley

Publication date 2012-08-15

Topics BBC Radio Reading, Political Comedy

A key member of the Downing Street personnel over many years has been the Cabinet Office cat. Four holders of this esteemed office give an insider's view of life inside No. 10 under four different Prime Ministers, with a somewhat acerbic eye. Series 2 looks at the White House.

<https://archive.org/details/WorldOfSomersetMaugham1/World+of+Somerset+Maugham+101.mp3>

The World of Somerset Maugham. First of five collections of short stories by the master.

Spotlight on Black History Month

https://archive.org/details/bub_gb_tUIDAAAAMBAJ

Issue of **Jet** magazine

Publication date 1953-10-08

Topics bub_upload

Publisher Johnson Publishing Company

<https://archive.org/search.php?query=creator%3A%22Johnson+Publishing+Company%22&sort=-date&page=3>

more issues, plus early **Ebony** and **Black World / Negro Digest**.

https://archive.org/details/bub_gb_7oo5tbhLPgoC

Issue of **Ebony**

(these magazine scans are found in European Libraries, but are probably still under copyright in the

United States, so download at your peril)

<https://archive.org/details/thursdayschild00kitt/page/n5>

Eartha Kitt's autobiography, 1956

<https://archive.org/details/roleofwomeninafr00afri/page/n1>

The role of women in Africa;

by African-American Institute. Women's Africa Committee; Schuller, Mary Craig, editor; Wheeler, Elizabeth Hunting, editor

Publication date 1959

<https://archive.org/details/urbanegroinsout00cart/page/n3>

The urban Negro in the South

by Carter, Wilmoth Annette, 1916- [from old catalog]

Publication date 1961

<https://archive.org/details/storyofdeepriver00mccl/page/n5>

The story of the Deep River Missionary Baptist Association of North Carolina : from 1916-1961

by McCleave, Mansel Philip, 1926-

Publication date 1962

INDIE ARTIST

<https://archive.org/details/thomaspark>

<https://archive.org/details/DSCI1033ot>

DSCI 1033ot untitled

by Thomas Park

Publication date 2015-07-08

Usage Public Domain Mark 1.0

Topics Thomas Park, acrylic, canvas, treated, digital, painting, gray, public domain, abstract, primitive, print

Acrylic-based treated print by Thomas Park.

<https://archive.org/details/img141otb>

img141otb untitled

by Thomas Park

Publication date 2015-04-29

Usage Public Domain Mark 1.0

Topics Thomas Park, acrylic, canvas, treated, digital, painting, orange, public domain, abstract, primitive, print

Acrylic-based treated print by Thomas Park.

<https://archive.org/details/1920CamiloEgas>

Retrato

by Camilo Egas

Publication date 1920

Usage Public Domain Mark 1.0

Topics 1920, Centro Histórico, Quito, Ecuador, Centro de Arte Contemporáneo de Quito, Mariano Retro, Salón Mariano Aguilera, Camilo Egas, Modernismo, Artistas Ecuatorianos, pintura, indigenismo, realismo, Siglo XX.

Contributor Repositorio Digital

Language Spanish

<https://archive.org/details/1961AraceliGilbert016ok>

Homenaje a Antón Webern

by Araceli Gilbert

Publication date 1961

Usage Public Domain Mark 1.0

Topics 1961, Centro Histórico, Quito, Ecuador, Centro de Arte Contemporáneo de Quito, Mariano Retro, Salón Mariano Aguilera, Modernismo, Artistas Ecuatorianos, pintura, abstraccionismos

Contributor Repositorio Digital

Language Spanish

https://archive.org/details/AM_1972_04_10_2_c2

A Concert by the CalArts Chamber Music Ensemble

Publication date 1972-04-10

Streaming only

From a concert held at Hertz Hall on the campus of the University of California in Berkeley on April 10, 1972, the Cal Arts Chamber Music Ensemble performs works by Ludwig van Beethoven, Anton Webern, and Erno Dohnanyi. Introduced by host Charles Shere, this concert included Serenades by Beethoven and Dohnanyi as well as a string trio by Webern. The Cal Arts Chamber Ensemble were Jill Shires, flute Yoko Matsuda, violin, James Dunham, viola, and Barbara Miller, cello.

[https://archive.org/details/cunytv?sort=titleSorter&and\[\]=subject%3A%22Spotlight%22](https://archive.org/details/cunytv?sort=titleSorter&and[]=subject%3A%22Spotlight%22)

Spotlight, 1988-92 CUNY-TV interviews with leading lights in stage, including playwrights Edward Albee, Arthur Miller, David Hwang, Lanford Wilson, Neil Simon, Wendy Wasserstein, and August Wilson, and actors Ed Asner, Claire Bloom, Zoe Caldwell, Jane Alexander, Jason Robards, Rosetta LeNoire, Julie Harris, et al.

<https://archive.org/details/EDWARDALBEEWhosAfraidOfVirginiaWoolf>

Edward Albee's Who's Afraid Of Virginia Woolf?

by Original Broadway Cast

Publication date 1963

Usage Attribution-Noncommercial-No Derivative Works 3.0

Martha - Uta Hagen

George - Arthur Hill

Nick - George Grizzard

Honey - Melinda Dillon

Directed by Alan Schneider

Produced for records by Goddard Lieberson

ARCHIVIST PROFILE: SCHWENK. LAST UPLOAD: 2017.

<https://archive.org/details/@schwenk?sort=titleSorter>

Gave us Albee. More plays, and much 78 rpm classical music

Mixed Media 7 is a Creative Commons Non-Commercial copyrighted project by Matt Pierard, 2019.